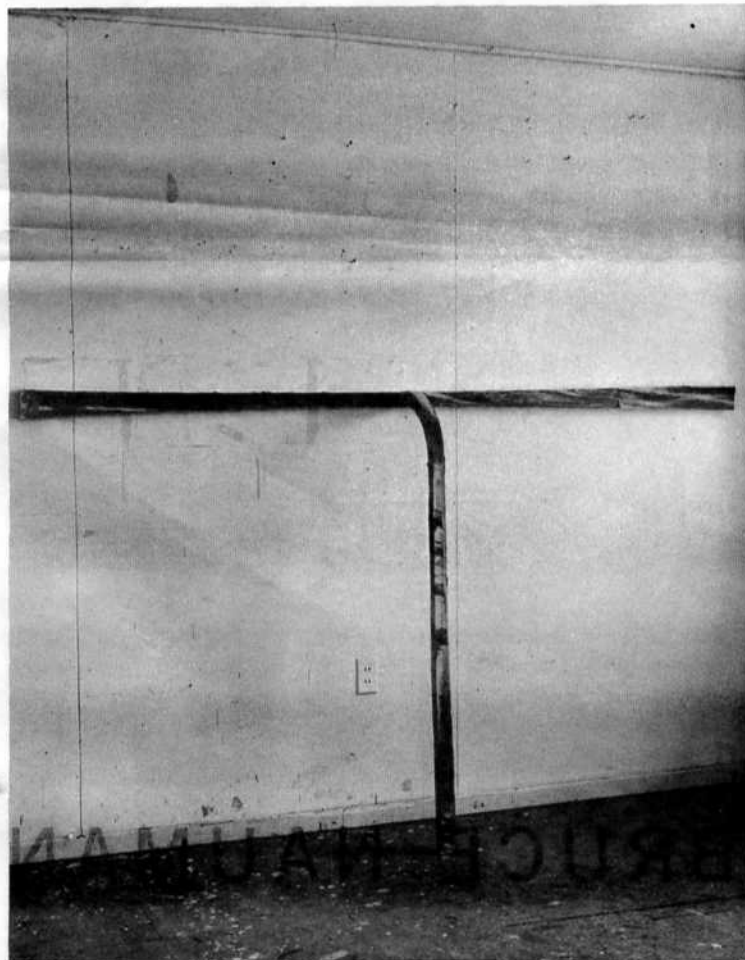


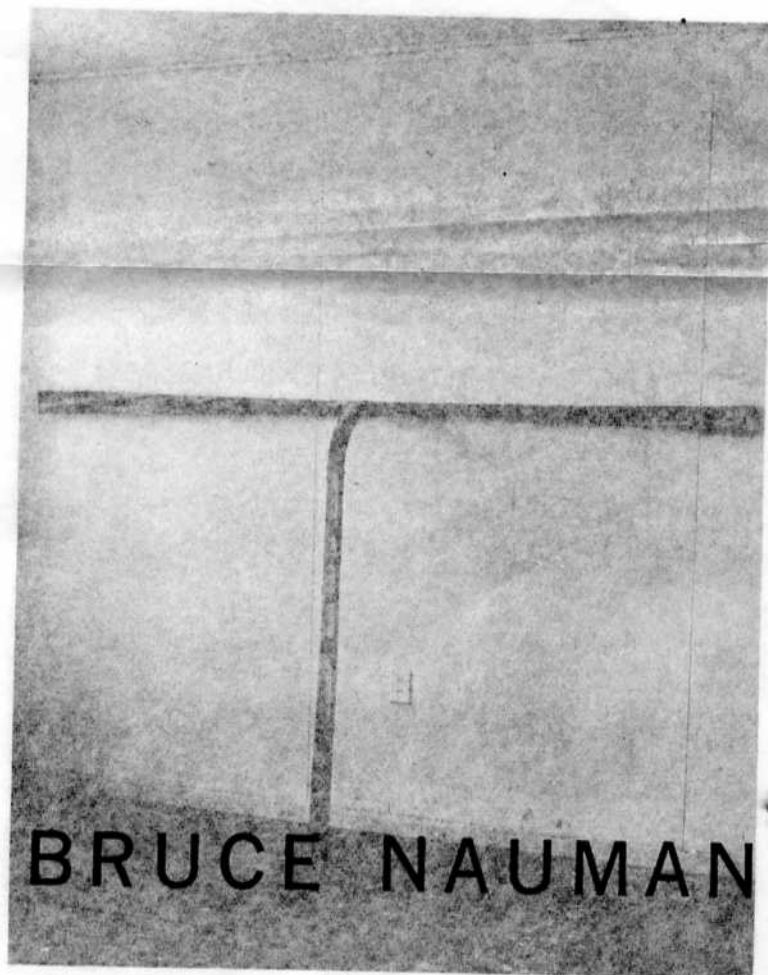
AMUAN

ONE MAN



LOS ANGELES COUNTY MUSEUM OF ART  
LOS ANGELES, CALIFORNIA

MAY 10 - JUNE 2 AT THE  
NICHOLAS WILDER GALLERY  
LOS ANGELES CALIFORNIA



NAUMAN

DNE-MAN

BRUCE NAUMAN

LIBRARY

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LOS ANGELES, CALIFORNIA

1966

LOS ANGELES CALIFORNIA  
NICHOLAS WILDER GALLERY  
MAY 10 - JUNE 5 AT THE



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3



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MAY 23 1969



ONE MAN

NAUMAN

Galleria Sperone - Torino - corso S. Maurizio 27 - tel. 80220 - dal 25 febbraio 1970

Bruce Nauman

LIBRARY  
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LOS ANGELES, CALIFORNIA

MAY 22 1970

## Left or Standing

His precision and accuracy suggesting clean cuts, leaving a vacancy, a slight physical depression as though I had been in a vaguely uncomfortable place for a not long but undeterminable period; not waiting.

## Standing or Left Standing

His preciseness and acuity left small cuts on the tips of my fingers or across the backs of my hands without any need to sit or otherwise withdraw.

**Bruce Nauman**

## **Parallax Piece with Horizontal Barriers (Corridor with a Parallax), 1971**

This installation by Bruce Nauman belongs to his cycle of corridor pieces produced at the beginning of the seventies. Light and the conditions governing visual perception are the theme common to all of these installations. The exhibited installation was preceded by an installation entitled "Corridor with Mirror and White Lights (Corridor with Reflected Image)" which Nauman produced for an exhibition at the Konrad Fischer Gallery in 1971. In this first variant, Nauman used a mirror to extend a brightly neon-lit, narrow corridor.

The exhibited installation creates a completely different visual effect. The extremely confined space of the corridor, with its brightly lit ceiling, dictates both the way and the direction in which the viewer approaches the work. The viewer stands in front of the open end of the corridor and looks into it. Horizontal, rectangular barriers, painted in different colors, project into the room at eye level from both sides; the first one is black, followed by two white ones, another black one and then a white one. The barriers allow the eye to pass between them down the centre of the corridor. If the viewer now relaxes his gaze in order to take in all barriers at once, he experiences an irritating optical effect. An imaginary black square appears between the two foremost black rectangles. By changing his angle of vision, the viewer experiences a similar effect with the other rectangles in the rear part of the corridor.

The title of the work provides a clue as to what Nauman intended to achieve with this installation. The term "parallax" (Gk. parallaxis = displacement, change) describes the angle formed by two straight lines converging from two different points of observation. This is the principle on which human vision operates, for our eyes are positioned a slight distance apart, permitting us to see objects three-dimensionally. If we view objects from certain distances and/or angles, we perceive after-images, irritating optical effects which utilize this principle of three-dimensional vision.

With this extremely minimal installation, likewise produced in 1971, Bruce Nauman visualizes the basic irritability and dependence of our faculty of seeing. His Parallax Piece is a large installation which demonstrates not only the relativity of human vision but also the fact that human perception is dependent on given environmental factors. The focussing of our gaze may either clarify things or make them more obscure; illusion and reality are brought into a curious correlation. And since the corridor cannot be entered by the viewer physically, the achieved effect is purely visual.

## Parallax Piece with Horizontal Barriers (Corridor with a Parallax), 1971

Die Arbeit von Bruce Nauman ist eines seiner verschiedenen Korridor-Stücke von Anfang der 70er Jahre. Licht und die Bedingungen visueller Wahrnehmung sind das Thema, das all diesen Installationen zu eigen ist. Unserer ausgestellten Arbeit geht eine Installation mit dem Titel „Corridor with Mirror and White Lights (Corridor with a Reflected Image)“ von 1971 voraus.

Jener „Korridor mit Spiegel und weißem Licht“ entstand in einer Ausstellung in der Düsseldorfer Galerie Konrad Fischer 1971. In jener ersten Variante arbeitete Nauman mit einer Erweiterung des engen Raums, hell von Neonlicht angestrahlt, durch einen Spiegel.

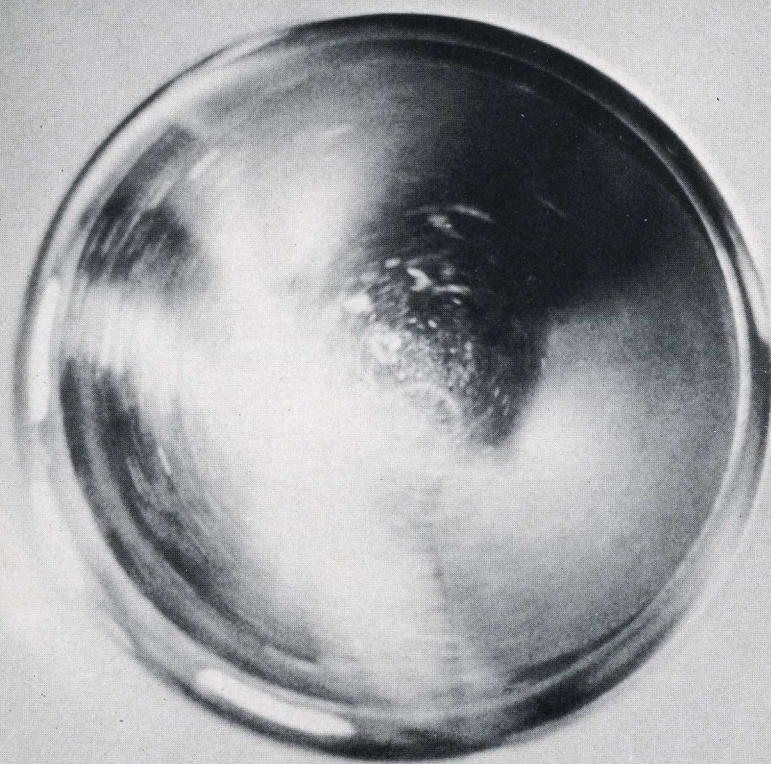
In unserer Arbeit thematisiert der Künstler ein ganz anderes Seh-Erlebnis. Die räumliche Enge, der schmale Korridor mit der hell erleuchteten Decke gibt dem Betrachter eine bestimmte Sehhaltung und Sehrichtung vor. Der Betrachter steht vor der Öffnung des Korridors und blickt hinein. In Augenhöhe ragen von beiden Seiten unterschiedlich bemalte Rechtecke in den Raum; zunächst schwarz, dann zweimal weiß, dann noch einmal schwarz und schließlich weiß bilden sie Barrieren im Raum. In der Mitte lassen sie indes einen Durchblick frei. Wenn der Betrachter nun seinen Blick auf diese Barrieren lenkt, und dabei mit entspanntem Blick alle Barrieren zugleich zu erfassen sucht, wird sich ein merkwürdiges Irritationserlebnis einstellen: Zunächst zwischen den beiden vorderen schwarzen Rechtecken erscheint ein imaginäres schwarzes Quadrat. Bei entsprechender Veränderung des Sehwinkels sind solche Erlebnisse auch mit den weiteren

Rechtecken im hinteren Raumteil des Korridors möglich.

Bruce Nauman gibt im Titel des Werks einen Hinweis darauf, worum es ihm in dieser Arbeit geht, wenn er den Begriff der Parallaxe aufgreift. Die Parallaxe (griech. Vertauschung, Abweichung) beschreibt den Winkel, den zwei Geraden bilden, die von verschiedenen Standorten auf einen Punkt gerichtet sind. Damit ist prinzipiell unser menschliches Sehen beschrieben: sind doch unsere beiden Augen in einem gewissen Abstand voneinander angebracht und geben uns solchermaßen die Möglichkeit, überhaupt erst räumlich zu sehen. Bei bestimmten Distanzen und Winkeln des Sehens erscheinen optische Nachbilder, Irritationen, die sich das Herstellen räumlichen Sehens zu Nutzen gemacht hat.

Bruce Nauman bringt uns mit diesem sehr minimalen Stück von 1971 die prinzipielle Irritierbarkeit und Abhängigkeit unserer Wahrnehmung vor Augen. Sein Parallaxen-Stück ist eine große Installation über die Bedingtheiten menschlichen Sehens und zugleich ein einfacher Verweis darauf, wie die menschliche Wahrnehmung abhängig ist von den Gegebenheiten der Umwelt. Der Fokus, den wir auf einen Gegenstand richten, kann die Dinge erhellen oder verunklären; Illusion und Wirklichkeit geraten in eine merkwürdige Beziehung. Und alles schließlich ist nur über das Sehen erreichbar, ist doch der Korridor kein Ort, den der Betrachter betreten kann.









ONE-MAN

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LOS ANGELES COUNTY MUSEUM OF ART

MAR 29 1973



ONE-MAN

**You are cordially invited to  
a preview of the exhibition**

**BRUCE NAUMAN**

**on Thursday, March 29  
from 6 to 8 o'clock  
at the Whitney Museum of American Art  
945 Madison Avenue at 75th Street, New York**

**Admission by invitation only  
This invitation admits two**

LIBRARY  
LOS ANGELES COUNTY MUSEUM OF ART  
LOS ANGELES, CALIFORNIA

MAR 24 1973

# At Whitney: In Duchamp's Footstep

By HILTON KRAMER

More than half a century ago the late Marcel Duchamp discovered a vast esthetic continent, which, though fundamentally arid, has nonetheless attracted a phenomenal number of eager colonizers. The latest of these to be given a retrospective exhibition at the Whitney Museum of American Art is Bruce Nauman, who, at the age of 32, is described by the museum as "a leading artist in the West Coast avant-garde." Just so may the residents of Fairfield County be described as pioneers. It's wonderful the way our spokesmen for the latest thing still cling to these antique appellations.

Mr. Nauman's exhibition is no easier to describe than it is to experience, for there is pathetically little here that meets the eye—a few sculptures of no sculptural interest, a few photographs of no photographic interest, a few video screens offering images that somehow manage to be both boring and repugnant. There are, to be sure, a few drawings that demonstrate a real competence for the medium, but they, like the fragmented anatomical sculptures derived from Jasper Johns, only

signify what the artist has rejected, namely, an art that addresses itself to the eye.

For what, then, has the artist rejected the customary gratifications of visual art? The answer, I suppose, is "ideas," for the exhibition stakes out a large corner of the Duchampian territory, where things are present only as signs signifying some conceptual scenario that has no necessary relation to the objects that prompt it.

This priority given to "ideas" over the art object—the basic tenet of conceptual art—reduces esthetic experience to a minuscule margin of ratiocination. The object itself is little more than a riddle wrapped in the mystery of a pseudoanalytical scenario.

It is pretty cold stuff, and pretty boring—at times, it just misses not being there at all—but it seems to exert an enormous appeal for the ice-cube minds of a whole new generation of connoisseurs. They flock to Duchamp's void as if it were a luxurious resort, and they scarcely notice that the passage of time has left the territory even more vacant of esthetic satisfactions that it was when he discovered it generations ago.

As a chapter of cultural

history, it has a certain fascination. But as an esthetic enterprise, Mr. Nauman's work bears about the same relation to visual art as crossword puzzles bear to literature. It keeps the mind busily engaged in problems that are fundamentally without significance.

One thing you can say for conceptual art like Mr. Nauman's, though—its visual "silence" can be counted on to inspire lengthy attempts at interpretation on the part of its explicators. In this case, both organizers of the exhibition—Marcia Tucker, associate curator at the Whitney, and Jane Livingston, curator of modern art at the Los Angeles County Museum of Art, where the exhibition was seen this season—contribute essays to the catalogue that are, in their way, heroic in the effort they make to fill the void that Mr. Nauman's art essentially is. Some of it makes very interesting reading—far more interesting than the work, in fact.

The exhibition remains at the Whitney through May 13, and then travels to Berne, Düsseldorf, Germany; Eindhoven, the Netherlands; Milan, Italy; Houston and San Francisco.



"From Hand to Mouth,"

by Bruce Nauman, is being shown by Leo Castelli.

NAUMAN, B

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# Avant-Garde Academician

By HILTON KRAMER

**T**HE Bruce Nauman show at the Whitney Museum is remarkable in several respects, none of them having to do with significant artistic achievement. Of course, we are long past expecting our museums to apply any stringent artistic standards to the general run of shows that appear under their auspices. But the Nauman exhibition marks a certain nadir even for the Whitney, where for some years the only discernible standard among its younger curators has been a solemn determination—as vulgar as it is comic—to keep abreast of whatever it is that makes a claim to “avant-garde” status at any given moment. The Nauman show is indeed a perfect example of establishmentarian taste operating under the banner of “vanguard” esthetics.

For Mr. Nauman is, at the age of 32, a kind of academician of the avant-garde. He is a fourth-generation descendant of Marcel Duchamp, with a genealogy that includes Jasper Johns, Robert Morris and William T. Wiley. No matter that the blood is now running pretty thin. The “family” name still works its magic on the credulous plebes, and claims to distinction are taken as solid accomplishments. The whole affair is a wonderful demonstration of the power of myth—in this case, the myth of vanguardism in the arts—to transform sheer nullity into an object of grave critical debate.

What is it that meets the eye in the third-floor galleries of the Whitney where the

Nauman exhibition is installed? Not very much. On a television screen, we are treated to a continuous upside down view of an unshaven and altogether unlovely face of a young man whose lips are moving and whose tongue moves in and out of his mouth. Presumably, something is being said, but on the occasion of my own visit to the show, the sound on this particular masterpiece was mercifully inoperative. Is it the artist himself? Who could possibly care? For those suffering instant amnesia, this video production is repeated on still another screen elsewhere in the exhibition.

There is another upside down “video piece,” likewise repeated, in which we see a figure stamping around on the floor. To the eye, then, he appears to be walking on the ceiling. It makes one rather long for a nice, stupid, dishonest commercial.

Then there are the sculptures. One of these—a relief called “Henry Moore Bound to Fail”—is an amusing art historical joke. There are also some good drawings that evoke Henry Moore figures for the purposes of mocking them. But the mockery, at least to my eye, has a reverse effect. They are, together with the Johns-derived anatomical sculptures, the only works in the exhibition one can really look at. Everything else in the exhibition is a kind of visual rubbish designed with the express purpose of referring us to “ideas” about art. Thus the effect of the Henry Moore jokes is to make one yearn for—Henry Moore!

The same cannot be said for the Johns-type sculptures, which consist of anatomical fragments adorned with punning or pretentious titles. Although inconsequential as sculpture, they at least offer the eye something to look at, which is not the case with the abstract sculptures made

of latex, fiberglass, painted plaster and other materials. These dumb forms, dead to the eye and requiring a saintly patience—not to mention the occlusion of one’s esthetic faculties—to endure for more than a minute, are installed with a deadpan solemnity that might have been excessive for Brancusi.

There are, too, some photographs—representing “concepts,” of course, since they are without the least photographic interest—and some neon lights and a specially constructed corridor of green light. Best of all is a specially constructed small room offering nothing but some idiotic sounds. That room is such a perfect embodiment of Mr. Nauman’s “mature” visual style that it renders everything else in the exhibition superfluous.

I haven’t seen the short films Mr. Nauman has made—according to the catalog, two of them depict close-up views of the artist’s testicles—but the museum will no doubt supply a movie schedule on request.

Is it all a hoax? Not at all. It’s very serious stuff, serious in the way academic art is always serious—which is to say, serious in its effort to confer some semblance of vitality on a corpse that was already rotting when the artist first discovered it.

The corpse, in this case, is anti-art, which still derives its prestige from the example of Duchamp—the most overrated artist of the modern era. The basic tenet of the anti-art ideology is that it is not what the artist makes but the “ideas” he attributes to what he does that counts

most importantly in the esthetic enterprise. Duchamp at least had the virtue—it was, in my opinion, a very small virtue—of approaching this game with a completely cynical view of the art public to which he addressed himself. His academician heirs are lacking both in the wit and in the sense of disabused irony he brought to what was, even with him, a nihilistic endeavor that depended for its success on the gullibility of an art-saturated audience.

The basic fallacy of conceptual art, as Duchamp first adumbrated it and as Mr. Nauman, in his trivial academic way, now practices it, lies in the belief that “ideas” can be made to serve, in a work of art, in lieu of palpable visual form. Duchamp set out to destroy the notion that what we experience in a work of art is what the artist creates for the eye to encompass. His attempt to give priority to the “idea” over the object no doubt satisfied the needs of his own personality. It enabled him to bid farewell to the making of art while remaining a commanding presence in the very world where art continued to be made.

His academician heirs have always wanted to have it both ways, however. They want to eschew the art object and, at the same time, continue to produce it (and market it). They are abetted in this ambition by all those heavy-thinking curators who today wield the power to certify what dumb little thing the public will be obliged to consider a significant work of art. Duchamp’s irony has triumphed, but it has triumphed at the expense of art.

The Nauman show was organized by Jane Livingston, curator of modern art at the Los Angeles County Museum of Art (where the exhibition opened earlier this season), and Marcia Tucker, associate curator at the Whitney. Both have contributed essays to the catalog that are wondrous indeed.




# at-Garde Academician



Bruce Nauman's "Shelf Sinking Into the Wall With Copper Painted Plaster Casts of the Spaces Underneath" (1966)  
 "A wonderful demonstration of the power of myth"





We are trying to get to the center of some place: that is,  
exactly halfway between each pair of parts.

We want to move our center (some measurable center) to coincide  
with such a point.

We want to superimpose our center of gravity on this point.

Save enough energy and concentration to reverse.

(The center of most places is above eyelevel)

FLOATING ROOM BY BRUCE NAUMAN AT LEO CASTELLI  
4 EAST 77TH STREET NEW YORK FROM MARCH 17TH 1973

ONE-MAN

KUNSTHALLE BERN

16. JUNI - BIS 12. AUGUST 1973

BRUCE NAUMAN

UNIVERSITÄT DUISBURG ESSEN  
BIBLIOTHEK

AUG 17 1973

ZUR ERÖFFNUNG AM SAMSTAG, DEM 16. JUNI, 17 UHR  
SPRICHT JÜRGEN HARTEN, DIREKTOR DER STÄDTI-  
SCHEN KUNSTHALLE DÜSSELDORF. SIE UND IHRE  
FREUNDE SIND HERZLICH EINGELADEN.

Van Abbemuseum Eindhoven 12 oktober tm 25 november 1973

# bruce nauman

skulptures/environments/foto's/films en video  
overzichtstentoonstelling 1965/72

u wordt uitgenodigd aanwezig te zijn  
bij de opening van deze tentoonstelling  
op vrijdag 12 oktober 1973, 20.30 uur  
bij de opening zal muziek worden gedraaid  
van de Amerikaanse komponist Phil Glass

het museum is geopend:

maandag tm zaterdag 10.00 tot 17.00 uur, zondag 14 tot 18 uur

dinsdagavond 20 tot 22 uur

lopende tentoonstelling:

keuze uit de eigen kollektie

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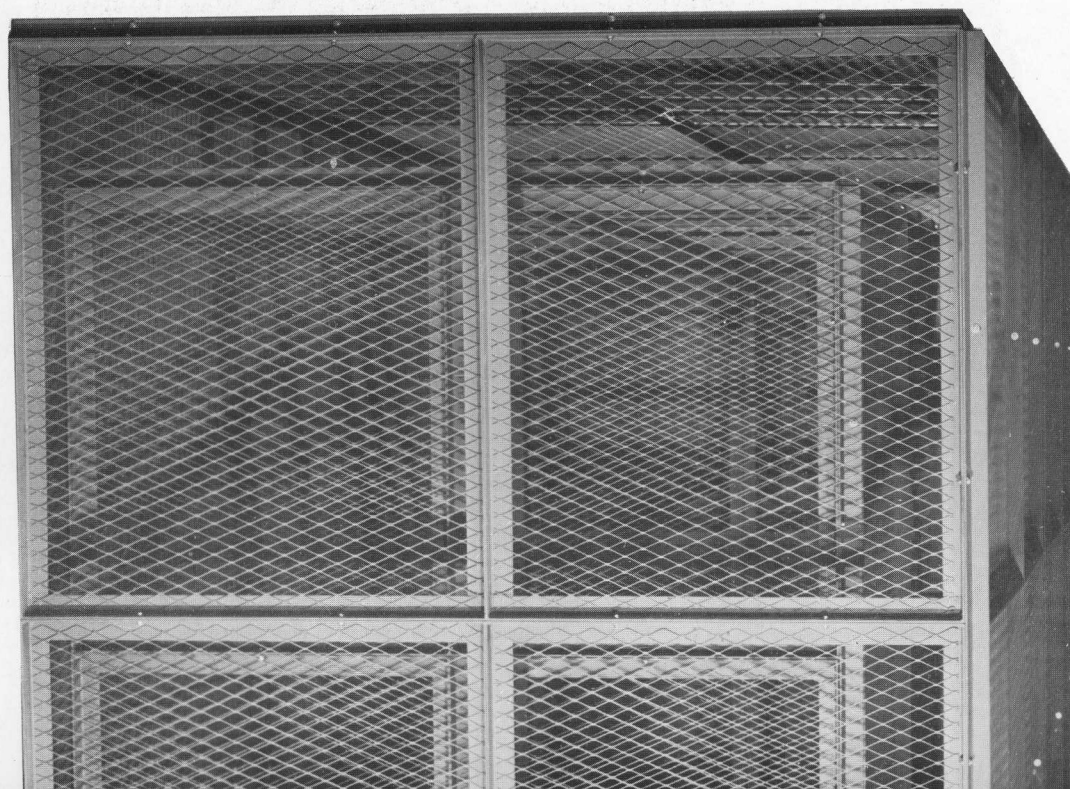
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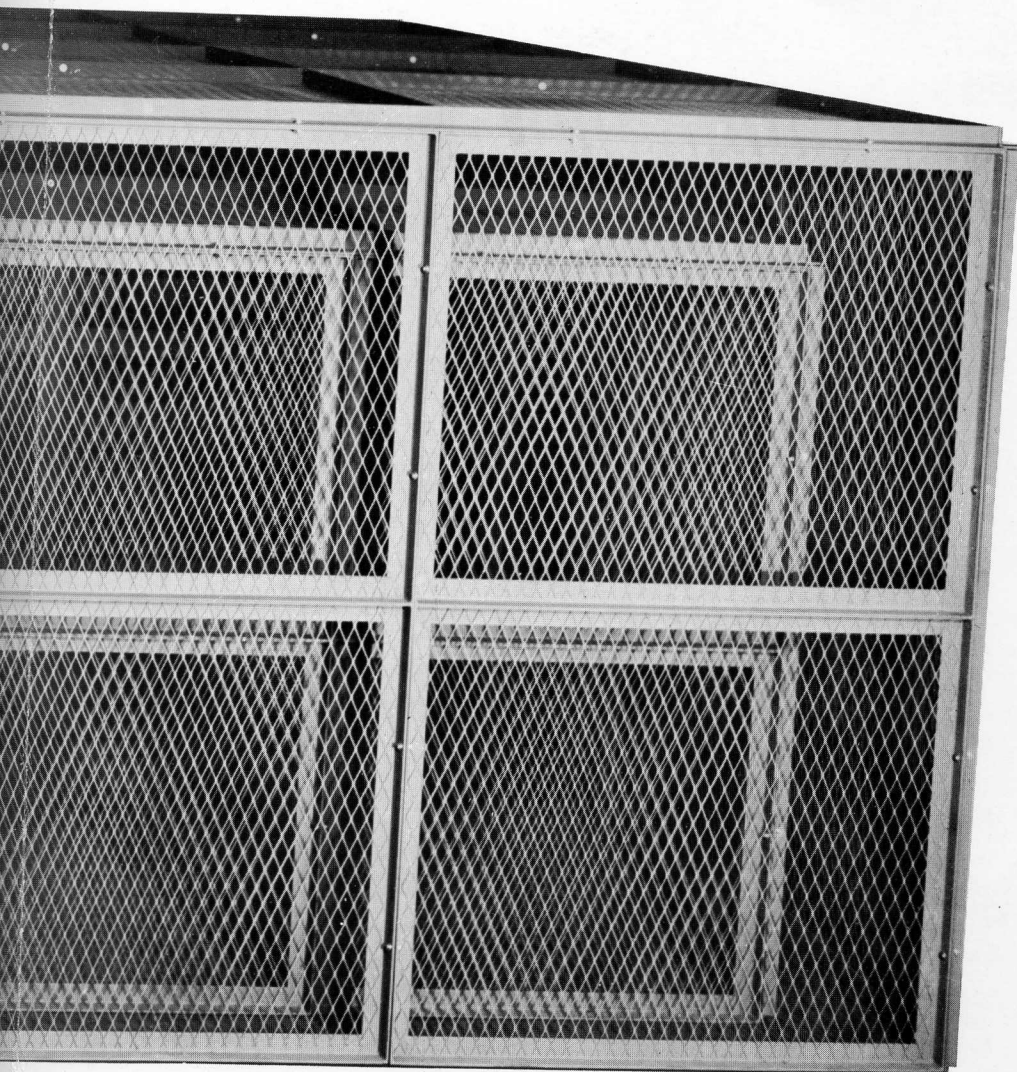
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# BRUCE NAUMAN

february 3 – 21





(8)

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# BRUCE NAUMAN

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PLAYED EARTH/PLAYED SELF  
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MAY 30 1975

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Feb. 10 — Mar. 6

# **BRUCE NAUMAN**

'YELLOW TRIANGULAR ROOM'

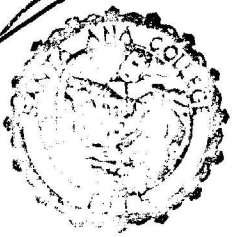
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FEB 21 1975

CLARK COUNTY  
MUSEUM OF ART

SANTA ANA COLLEGE, 17th at Bristol, Santa Ana, Ca. 92706

Gallery Hours mon.-thur. 10:00-3:00 mon.-tues. evenings 7:00- 9:00pm



# SANTA ANA COLLEGE

SEVENTEENTH AT BRISTOL  
SANTA ANA, CALIFORNIA 92706  
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NEWS RELEASE

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NEWS RELEASE

## FOR IMMEDIATE RELEASE

During the month of February, continuing from the 10th through the 28th, Bruce Nauman will exhibit a room installation (Yellow Triangular Room) and selected drawings at the Gallery at Santa Ana College.

The Yellow Triangular Room, involving the construction of a triangular room inside the gallery's rectangular space continues Bruce Nauman's investigation of physical and psychological space.

As Sandy Ballatore stated in a recent review of Nauman's work at Nicholas Wilder Gallery, "He, (Bruce Nauman) constructs situations incorporating both physical phenomena and mental tension, psychological dissonance...." Nauman's earlier work exemplifying this includes "Green Corridor", the "Get Out of My Life" sound room, his "lipsinks" video piece etc. (all of the later pieces exhibited in a retrospective at the Los Angeles County Art Museum).

Nauman's work is both retinal and intellectual, demanding that the viewer participate in the work. The piece at Santa Ana College will allow the audience to enter into the room and experience the artist's depth and solidarity of this idea and execution.



# SANTA ANA COLLEGE

SEVENTEENTH AT BRISTOL  
SANTA ANA, CALIFORNIA 92706  
(714) 835-3000

JOHN E. JOHNSON  
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The exhibition coincides with the annual "Art Week" sponsored by the Art Department. This years "Art Week" will include lectures, visiting artists and film series from February 24 to the 28. The general public is invited and the admission is free for both the exhibition and the activities of "Art Week".

The Gallery hours are Monday through Thursday, 10:00 a.m. to 3:00 p.m., and Monday and Tuesday evenings, 7:00 to 9:00 p.m.

For further information concerning Bruce Nauman's exhibition and/or "Art Week", please contact Michael Davis, Gallery Director, Santa Ana College, 17th at Bristol, Santa Ana, California 92706. Phone (714) 835-3000 ext. 285.

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ONE-MAN

BRUCE NAUMAN  
SUNDRY OBRAS NUEVAS  
PREVIEW RECEPTION  
*APRIL 24, 6:00-8:00 P.M.*

GEMINI G.E.L.

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MAY 23 1975

8365 MELROSE AVENUE, LOS ANGELES, CALIFORNIA 90069  
LOS ANGELES COUNTY  
JULY 1975



# PURSUIT (TRUTH)

A FILM BY BRUCE NAUMAN AND FRANK OWEN  
Carp/Dickson Auditorium, UCLA. Free  
Thursday, October 30, 1975, 8:30 p.m.

## Ode on a Grecian Urn

1

Thou still unravished bride of quietness,  
Thou foster child of silence and slow time,  
Sylvan historian, who canst thus express  
A flowery tale more sweetly than our rhyme:  
What leaf-fringed legend haunts about thy shape  
Of deities or mortals, or of both,  
In Tempe or the dales of Arcady?  
What mad pursuit? What struggle to escape?  
What pipes and timbrels? What wild ecstasy?

2

Heard melodies are sweet, but those unheard  
Are sweeter; therefore, ye soft pipes, play on;  
Not to the sensual ear, but, more endeared,  
Pipe to the spirit ditties of no tone:  
Fair youth, beneath the trees, thou canst not leave  
Thy song, nor ever can those trees be bare;  
Bold Lover, never, never canst thou kiss,  
Though winning near the goal — yet, do not grieve;  
She cannot fade, though thou hast not thy bliss,  
Forever wilt thou love, and she be fair!

3

Ah, happy, happy boughs! that cannot shed  
Your leaves, nor ever bid the Spring adieu;  
And, happy melodist, unwearied,  
Forever piping songs forever new;  
More happy love! more happy, happy love!  
Forever warm and still to be enjoyed,  
Forever panting, and forever young;  
All breathing human passion far above,  
That leaves a heart high-sorrowful and cloyed,  
A burning forehead, and a parching tongue.

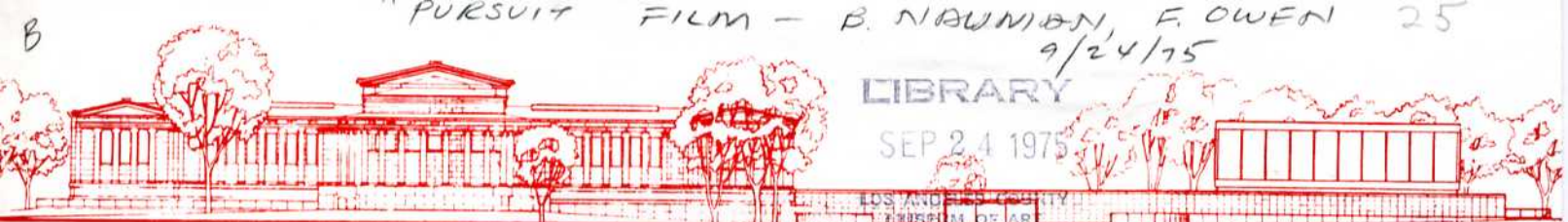
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Who are these coming to the sacrifice?  
To what green altar, O mysterious priest,  
Lead'st thou that heifer lowing at the skies,  
And all her silken flanks with garlands dressed?  
What little town by river or sea shore,  
Or mountain-built with peaceful citadel,  
Is emptied of this folk, this pious morn?  
And, little town, thy streets forevermore  
Will silent be; and not a soul to tell  
Why thou art desolate, can e'er return.

5

O Attic shape! Fair attitude! with brede  
Of marble men and maidens overwrought,  
With forest branches and the trodden weed;  
Thou, silent form, dost tease us out of thought  
As doth eternity: Cold Pastoral!  
When old age shall this generation waste,  
Thou shalt remain, in midst of other woe  
Than ours, a friend to man, to whom thou say'st,  
"Beauty is truth, truth beauty," — that is all  
Ye know on earth, and all ye need to know.





# ALBRIGHT-KNOX ART GALLERY

1285 Elmwood Avenue

Buffalo, New York 14222

FOR IMMEDIATE USE

PURSUIT, 1975

A FILM BY BRUCE NAUMAN AND FRANK OWEN

ALBRIGHT-KNOX ART GALLERY

Wednesday, September 24, 1975

Auditorium, 8:30 p.m.

BUFFALO, N.Y.--A film, Pursuit, 1975, by artists Bruce Nauman and Frank Owen will be presented in the auditorium of the Albright-Knox Art Gallery on Wednesday, September 24, 1975, at 8:30 p.m.

The 16 mm. film, never shown before, is Bruce Nauman's and Frank Owen's first experiment in color and sound movie-making. Assisted by cinematographer and editor Bryan Heath and assistant cameraman John Quinn, the two artists--both represented in the Albright-Knox Art Gallery permanent collection--have produced a non-narrative movie dealing mainly with images and sounds.

The showing of Pursuit will be followed by an informal discussion with the two artists. Admission is free.

#####

Buffalo, September 3, 1975

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A RETROSPECTIVE VIEW

MILTON ROGOVIN

LOWER WEST SIDE, BUFFALO, NEW YORK

BRUCE NAUMAN

THE MASK TO COVER THE NEED FOR HUMAN COMPANIONSHIP

Friday, September 26, 1975

8:30-11 p.m.

Albright-Knox Art Gallery

This invitation admits two

Please present at door



# FORCED PERSPECTIVE

OPEN MIND  
CLOSED MIND  
EQUAL MIND  
PARALLEL MIND

BRUCE NAUMAN

BEI KONRAD FISCHER

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# *Enforced Perspective*

## *Allegory and Symbolism*

*open mind*

*closed mind*

*equal mind*

*parallel mind*

NAUMAN, BRUCE

ONE-MAN

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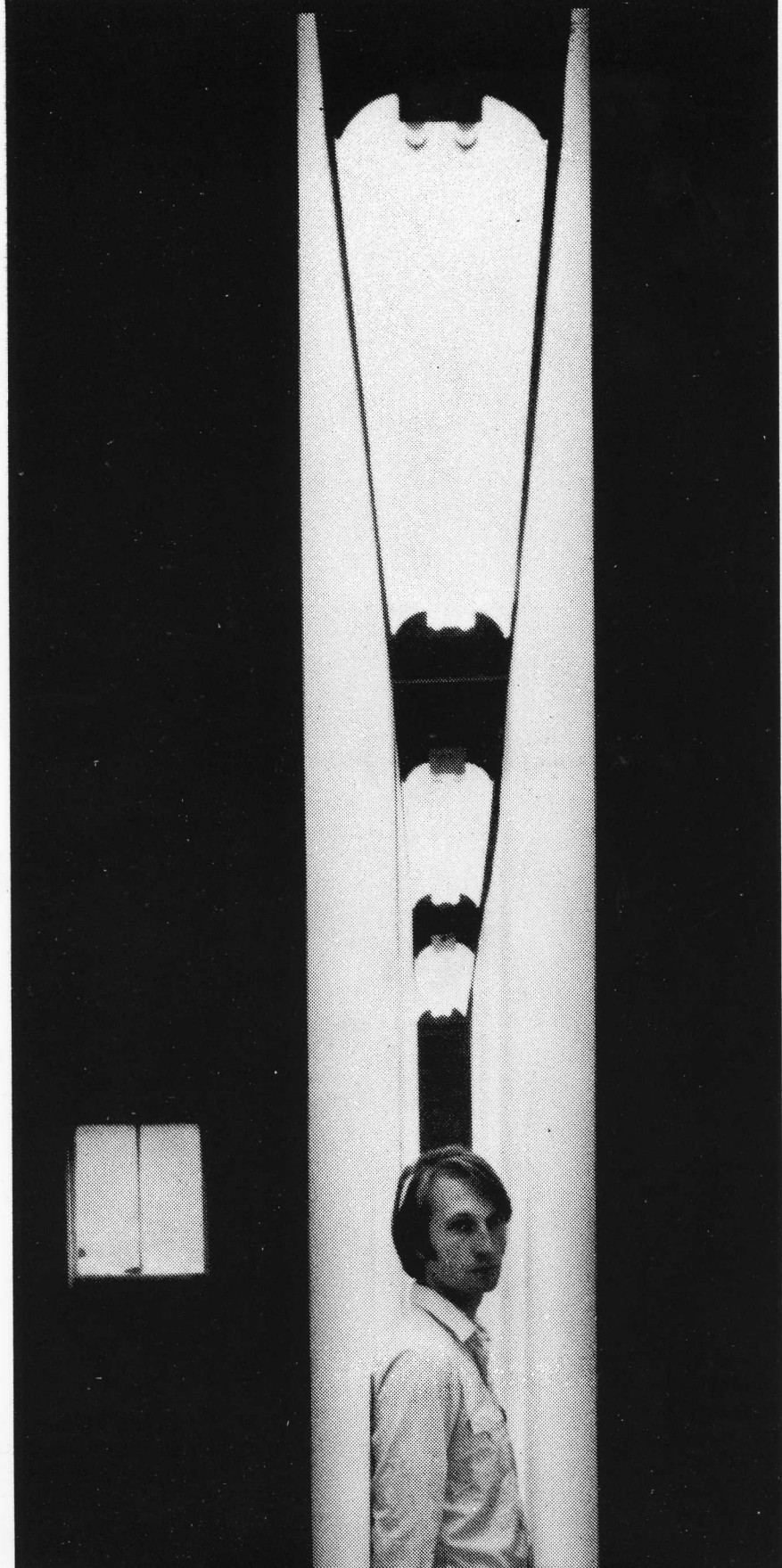
JAN 07 1977

LOS ANGELES COUNTY  
MUSEUM OF ART

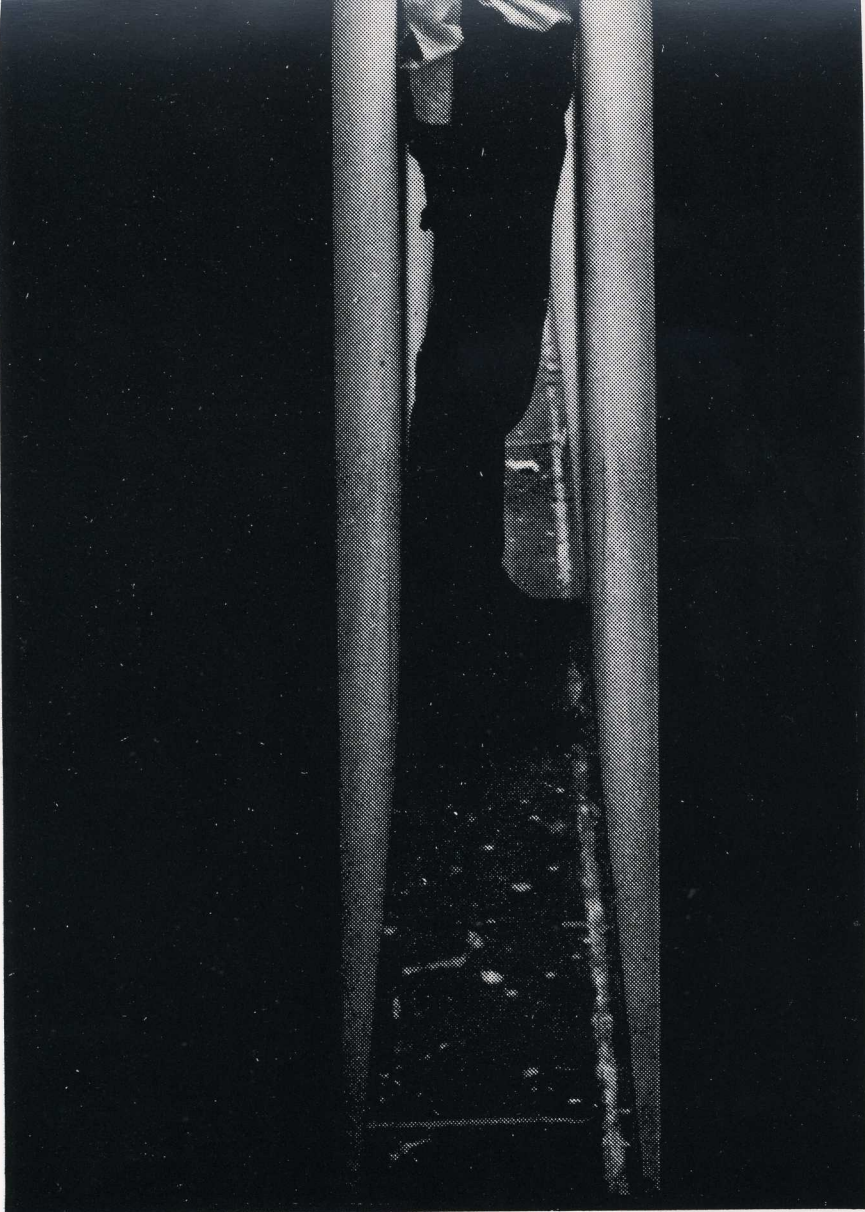
Bruce Nauman - Ace Canada - February 1976

1724 Davie Street, Vancouver, B.C. Canada

Tel. 604/684-1613 Hours: Tuesday thru Saturday 1-5 pm







**Bruce Nauman**  
**Exhibition**

**“WHITE BREATHING”**

A feature of the UNLV Spring Fine Arts Festival, co-sponsored by the Departments of Art, Music, and Theatre, College of Arts and Letters — and by grants from CSUN and the Nevada State Council on the Arts.

**UNLV Art Gallery, April 7-16, 1976**

**Artist's Reception April 7, 4:30 p.m.**

This is a Bicentennial event.



# BRUCE NAUMAN

30 October 1976

In cooperation with Leo Castelli

SPERONE WESTWATER FISCHER INC

142 Greene Street New York NY 10012 (212) 431-3685

BRUCE NAUMAN  
NOVEMBER 2-20

ONE MAN



MR. MAURICE TUCHMAN  
100 BROADWAY CO. MUSEUM  
100 BROADWAY CO. MUSEUM  
100 BROADWAY CO. MUSEUM

SONNABEND  
420 WEST BROADWAY  
NEW YORK, N.Y. 10012  
IN COOPERATION WITH LEO CASTELLI INC.

THE NEW YORK  
MUSEUM OF ART

ONE-MAN

# Bruce Nauman

Opening:

Tuesday, November 2, 1976

Leo Castelli

420 West Broadway, New York

In cooperation with Ileana Sonnabend  
and Sperone, Westwater, Fischer

LIBRARY  
NOV 05 1976  
LOS ANGELES COUNTY  
MUSEUM OF ART



# NICHOLAS WILDER GALLERY

8225½ Santa Monica Blvd., Los Angeles 90046 • Phone (213) 656-0770

EH



## **BRUCE NAUMAN**

The Consummate Mask of Rock

May 31 through July 1

Gallery hours:  
11:00 a.m.-5:00 p.m.  
Tuesday-Saturday

Mr. Wilder can  
be seen by  
appointment only

**GALERIE SCHMELA**

Düsseldorf Mutter-Ey-Str.3 Tel.327067

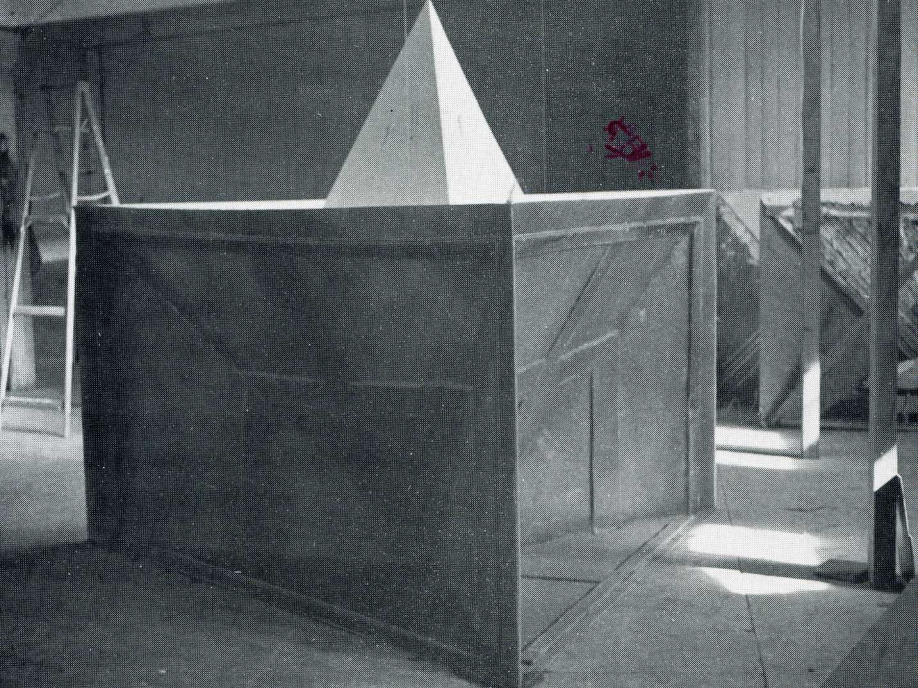


**183**

**BRUCE NAUMAN**

LIBRARY  
MAR 29 1979  
LOS ANGELES COUNTY  
MUSEUM OF ART

15. Januar bis 9. Februar 1979





**Portland Center for the Visual Arts**

117 Northwest Fifth Avenue  
Portland, Oregon 97209  
(503) 222-7107

Non-Profit Org.  
U.S. POSTAGE  
PAID  
Portland, Ore.  
Permit No. 948

**BRUCE NAUMAN: an installation**

The Portland Center for the Visual Arts is proud to open its eighth season with an installation designed especially for the gallery by Bruce Nauman. Please join us at a reception to meet the artist on Thursday, September 6th at 8 p.m.

Gallery hours: Tuesday through Sunday, noon to five.

PCVA's many programs are supported by the National Endowment for the Arts, the Oregon Arts Commission, the Metropolitan Arts Commission and made possible through the generosity of our many members and friends.

LIBRARY

FEB 24 1984

LOS ANGELES COUNTY  
MUSEUM OF ART

ONE-MAN

J-F 1981 37  
**Halle für  
internationale  
neue Kunst.  
Limmatstrasse 87,  
CH-8031 Zürich.**

**Einladung zur  
Eröffnung  
der Ausstellung**

**Arbeiten von  
Bruce Naumann**

**Sonntag, 23.11. 11 Uhr**



**Führungen:  
Sonntag, 30.11. 11 Uhr  
Sonntag, 14.12. 11 Uhr**

BRUCE NAUMAN

STONE SCULPTURE: ENFORCED PERSPECTIVE;  
ALLEGORY AND SYMBOLISM

YOU ARE CORDIALLY INVITED TO ATTEND A RECEPTION  
WITH BRUCE NAUMAN AT THE ACE GALLERY  
185 WINDWARD AVENUE IN VENICE, CALIFORNIA  
TELEPHONE: 213/392-4931

ON TUESDAY, FEBRUARY 24, 1981  
FROM 8.00 TO 10.00 PM

THIS EXHIBITION WILL RUN THROUGH MARCH 14, 1981

GALLERY HOURS: TUESDAY-SATURDAY, 10AM TO 5PM

**LIBRARY**

JAN 22 1982

LOS ANGELES COUNTY  
MUSEUM OF ART



391

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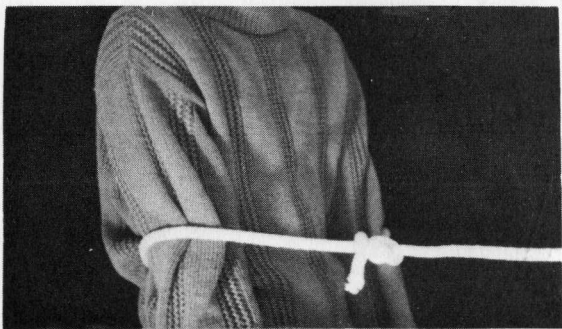
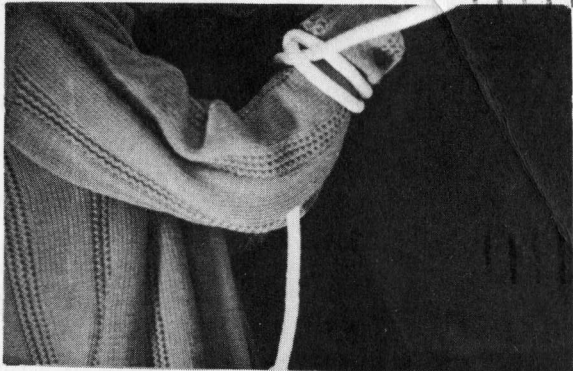
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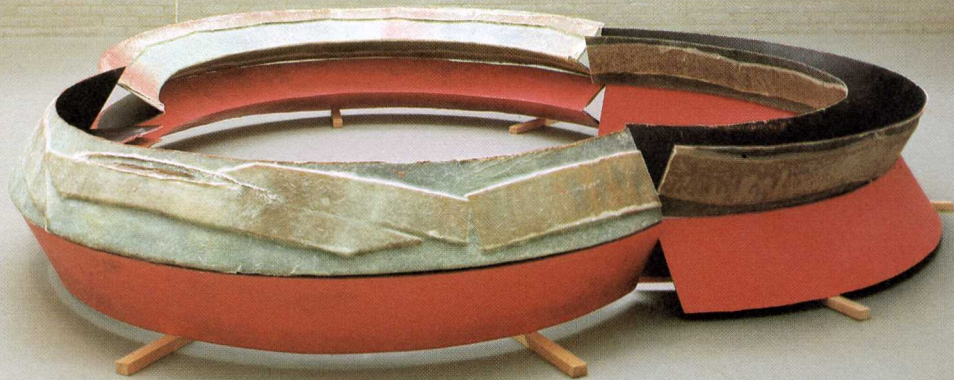




BRUCE NAUMAN AT GEMINI 1981







NEW YORK, NY 100  
PM  
43

# BRUCE NAUMAN

"Violins, Violence, Silence"

9-30 January 1982

SPERONE WESTWATER FISCHER INC

142 Greene Street New York 212/431.3685

Concurrent exhibition at LEO CASTELLI GALLERY 142 Greene Street New York

LIBRARY

JAN 15 1982

LOS ANGELES COUNTY  
MUSEUM OF ART

# Bruce Nauman

"Violins, Violence, Silence"

9-30 January 1982

LIBRARY  
JAN 8 1982  
ANGEL'S ROOM  
LEO CASTELLI

# Leo Castelli

142 Greene Street, New York

Concurrent exhibition at

**Sperone Westwater Fischer**

142 Greene Street, New York

LIBRARY  
JAN 8 - 1982  
ANGEL'S ROOM



Krefelder Kunstmuseen  
Museum Haus Esters  
Wilhelmshofallee 97

Zur Eröffnung der Ausstellung

Bruce Nauman

Dream Passage  
Stadium Piece  
Musical Chairs

Drei neue Arbeiten

am Sonntag, den 6. November 1983  
um 11 Uhr

laden wir Sie und Ihre Freunde  
herzlich ein.

Dauer der Ausstellung:  
6. November bis 23. Dezember 1983

dienstags bis freitags 10 bis 17 Uhr  
samstags und sonntags 11 bis 17 Uhr

40. Jahre  
Deutsche  
in Amerika

Krefeld  
1983

Stadt-  
verwaltung



Drucksache

Los Angeles County Museum  
of Art  
Art Research Library

5905 Wilshire Blvd.  
Los Angeles, Cal. 90036 / U.S.

**BRUCE NAUMAN**

RECENT **NEONS** AND DRAWINGS

8 FEBRUARY-3 MARCH 1984

OPENING RECEPTION TUESDAY, FEBRUARY 8 6-8 PM

**DANIEL WEINBERG GALLERY**

# **BRUCE NAUMAN**

**RECENT NEONS AND DRAWINGS**

8 FEBRUARY-3 MARCH 1984

OPENING RECEPTION ~~TUESDAY~~, FEBRUARY 8 6-8 PM

*Wednesday*

LIBRARY

MAR 23 1984

LOS ANGELES COUNTY  
MUSEUM OF ART

**DANIEL WEINBERG GALLERY**

619 NORTH ALMONT DR. · LOS ANGELES, CA 90069 · 213 · 271 · 7101



# BRUCE NAUMAN

6 OCTOBER — 3 NOVEMBER 1984

LEO CASTELLI/SPERONE WESTWATER  
142 GREENE STREET, NEW YORK

LIBRARY

FEB 22 1985

LOS ANGELES COUNTY  
MUSEUM OF ART

SPERONE WESTWATER IN COOPERATION WITH KONRAD FISCHER

# Leo Castelli

## BRUCE NAUMAN

Born: Fort Wayne, Indiana, 1941

Edu cation: University of Wisconsin; B.S.  
University of California; M.A.

### One-Man Exhibitions:

1966 Nicholas Wilder Gallery, Los Angeles

1968 Leo Castelli Gallery, New York City

Galerie Konrad Fischer, Dusseldorf

1969 Sacramento State College, Sacramento

Nicholas Wilder Gallery, Los Angeles

Leo Castelli Gallery, New York City

Galerie Ileana Sonnabend, Paris

1970 Nicholas Wilder Gallery, Los Angeles

Galerie Konrad Fischer, Dusseldorf

Galleria Sperone, Turin, Italy

1971 Leo Castelli Gallery, New York City

Galerie Ileana Sonnabend, Paris

Galerie Konrad Fischer, Dusseldorf

Ace Gallery, Vancouver

Leo Castelli Gallery, New York City

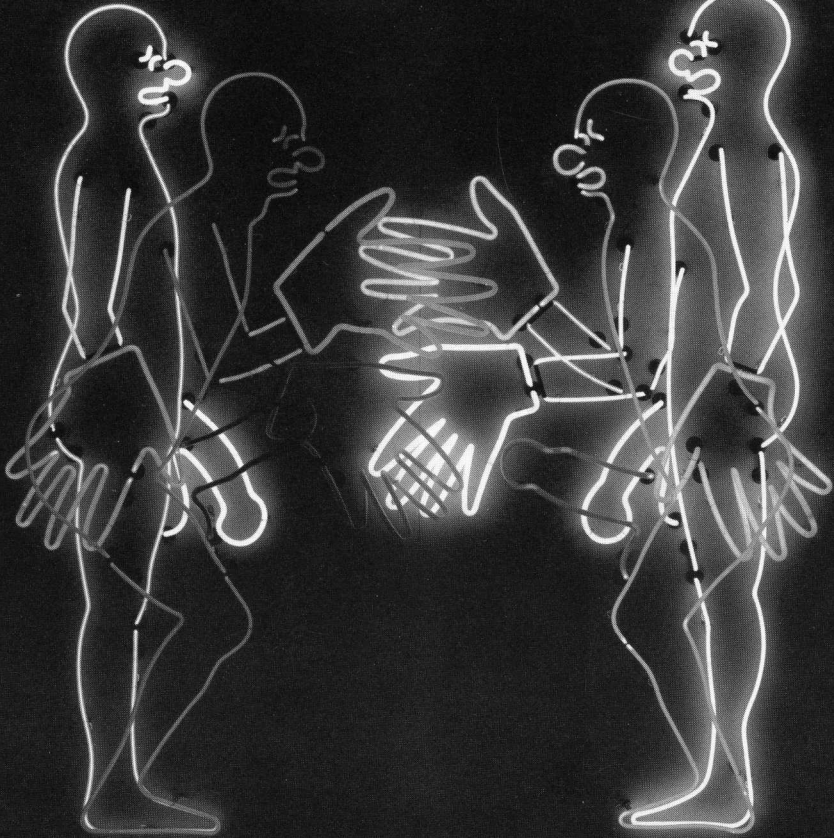
Helman Gallery, St. Louis, Missouri

Galerie Francoise Lambert, Milan Italy

1973 University of California at Irvine

Leo Castelli Gallery, New York City

Los Angeles County Museum of Art, Los Angeles,  
California. A retrospective exhibition that traveled  
to:





BRUCE

NAUMAN

52

# BRUCE NAUMAN

10 September—15 October 1988

SPERONE WESTWATER

142 Greene Street New York 10012

212 431-3685 (fax) 941-1030

BRUCE NAUMAN  
RICHARD SERRA

SCULPTURE AND DRAWING

22 OCTOBER-12 NOVEMBER 1988

LEO CASTELLI  
578 BROADWAY NEW YORK

---



January 1989

# BRUCE NAUMAN

Prints published by Brooke Alexander in conjunction  
with Coosje van Bruggen's monograph on the artist  
published by Rizzoli

SPERONE WESTWATER

142 Greene Street New York 10012

212 431-3685 (fax) 941-1030

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# Long Beach Museum of Art

## News Release

LIBRARY

JAN 06 1988

LOS ANGELES COUNTY  
MUSEUM OF ART

CONTACT: Jon Moynes or  
Jane Hansen

RELEASE DATE: December 15, 1987

**PLANES OF MEMORY: VIDEO INSTALLATIONS BY BRUCE NAUMAN,  
BERYL KOROT & PETER CAMPUS**

### EXHIBITION

Three video installations presenting a flashback on the history of the medium, titled **PLANES OF MEMORY**, will open Sunday, January 24 at the Long Beach Museum of Art. These three works, Bruce Nauman's "LIVE TAPED VIDEO CORRIDOR," Beryl Korot's "DACHAU," and Peter Campus' "mem," were first realized in the late sixties and early seventies, and are widely regarded as seminal works in the development of video art.

### DATES

JANUARY 24 - FEBRUARY 28, 1988  
Wednesdays through Sundays, 12 noon to 5 p.m.

### RECEPTION

Sunday, January 24, 1988, 2 p.m. to 4 p.m.

### THEME

In spite of its relatively short history as an art medium, video does have a past. As is often the case with recent history, much has been overlooked, forgotten or obscured.

Video installations--like site-specific works in any medium--survive only in memory, description, or documentation photographs.

In presenting **PLANES OF MEMORY**, LBMA recreates these important early works, to allow visitors the experience intended by the artists.

### CONTENT

Earliest of the three installations is "LIVE TAPED VIDEO CORRIDOR," (1969) by Bruce Nauman, originally presented at the Nicholas Wilder Gallery in 1970 and subsequently acquired by

- more -

**Bruce Nauman**

Count Giuseppe Panza di Biumo. The solitary spectator enters the corridor walking towards two monitors, one showing the empty passageway, the other after a slight delay, his own receding back. There is a disconcerting discrepancy between what is expected spatially and temporally and what is seen on the monitors. Nauman transforms what would seem to be a mundane experience into something unexpected, disorienting, provocative. The artist relates the experience to ". . . going up the stairs in the dark, when you think there is one more step and you take the step, but you are already at the top. Something happens every time. You know why, and what's going on, but you just keep doing the same thing. It is very curious."

**Beryl Korot**

The second installation, Beryl Korot's "DACHAU" (also being seen for the first time in the Los Angeles area), originated in 1974 following a visit to the site of the deserted concentration camp. "Dachau in 1974," wrote Korot, "was a strange type of tourist site; a place whose past is only viewed in the present, a place where people come to relate to a memory. From tapes recorded at Dachau, Korot decided to work with four channels interlocking in four-woven combinations of images and sound binding the work as it proceeds in time. In the artist's view, "Working in multiples was a way of bringing the material to life by introducing a real time factor, the real time interrelationship of similar activities out of sync with one another."

**Peter Campus**

The third installation is "mem," (1975) by Peter Campus, who is known today for his photographic work as well as for the important body of video he produced in the early seventies. In "mem" (seen at LBMA for the first time on the West Coast), the viewer encounters his own image in a darkened room captured by a beam of light and the video camera. The observer becomes subject. As one enters the room, the floor-to-ceiling projected image distorts, moves in and out of focus.

-more-

Describing this piece in her 1975 review in ARTFORUM, Roberta Smith wrote: "He (Campus) pulls you into the silence of his work, the silence of watching yourself completely alone, without even the comfort of meeting your own gaze."

## VIDEO GALLERY

Running concurrently in the Video Gallery will be a program of video tapes by Nauman and Campus, along with OPEN CHANNELS III an exhibition of five new video works by California artists: David Bunn, Paul Kos, Donna Matorin, Paul McCarthy and Jim Shaw. These works were produced through the museum's Open Channels production grant program, funded in part by the California Arts Council with the support of local cable companies.



BRUCE NAUMAN

TEXAS GALLERY  
2012 PEDEN  
HOUSTON, TEXAS 77019

713 524-1593

**LIBRARY**

**MAY 18 1989**

**LOS ANGELES COUNTY  
MUSEUM OF ART**

PRESS RELEASE

BRUCE NAUMAN  
MAY 16 - JULY 15, 1989

TEXAS GALLERY  
2012 PEDEN  
HOUSTON, TX 77019

The third sculpture exhibition by American artist BRUCE NAUMAN will open at the TEXAS GALLERY, Tuesday, May 16, 6 - 8 pm. First seen in the gallery in 1981 with a major installation of one of the "tunnel" sculptures and related drawings, Nauman followed this exhibition with a show of neon sculptures in 1986. His work has been seen most recently in Houston at the Contemporary Arts Museum in December 1987, in a survey show of his drawings spanning the years 1965 to 1986, which travelled to ten other museums in Europe and the United States. Nauman is also the subject of a new monograph by Coosje van Bruggen published by Rizzoli International in 1988.

Nauman, who lives in Pecos, New Mexico, has had a strong influence on younger artists both in the United States and in Northern Europe and Germany. His philosophical approach combined with strong emotional overtones has an edge of disorienting surrealism that seems extremely resonant in the current cultural climate and that other artists have found inspiring.

NAUMAN, BRUCE

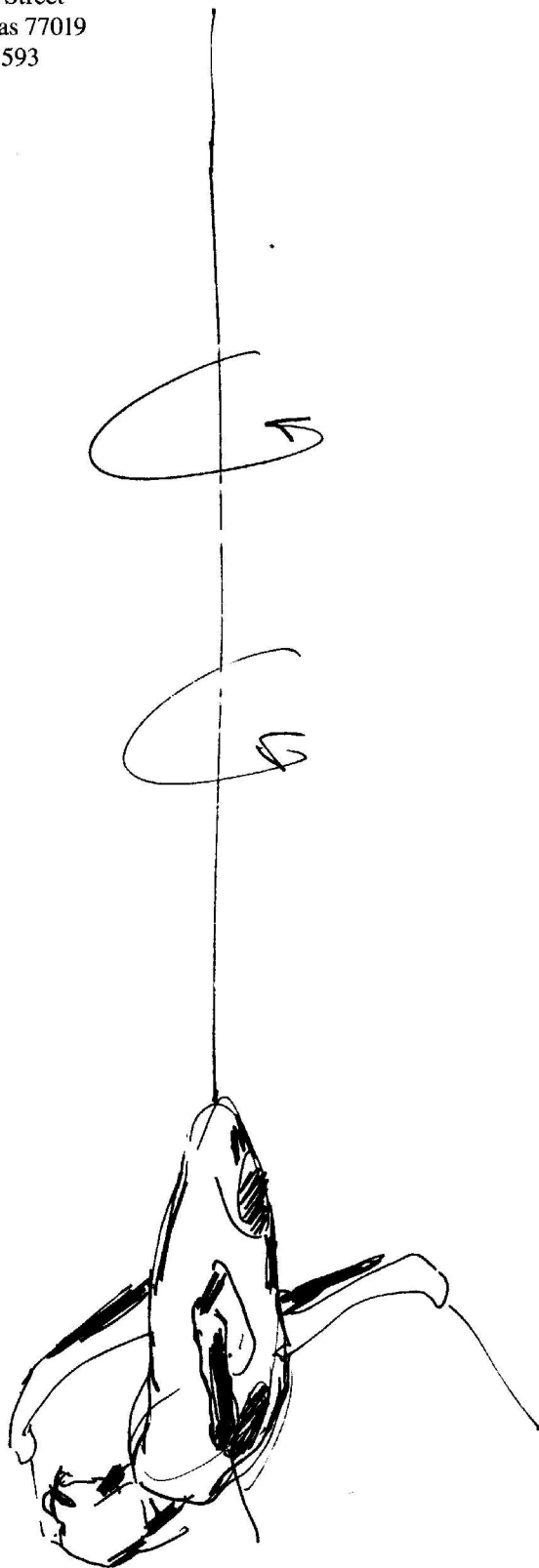
Nauman eschews glamorous mediums, using well-chosen everyday materials. The new sculptures in this exhibition, made specifically for the Texas Gallery space, are part of an on-going series of pieces using the cast and reassembled fabricated bodies of animals as disturbing and violent elements that allude to larger social and political issues.

The exhibition will be on view at the TEXAS GALLERY through July 15, 1989. Gallery hours are Tuesday - Saturday 10:00 - 5:30 pm. Closed Mondays. For further information please contact Kathy Filippone at (713) 524-1593.

*hanging spinning car  
(in the video!)*

TEXAS GALLERY

2012 Peden Street  
Houston, Texas 77019  
713-524-1593



**BRUCE NAUMAN**

May 16 to July 15, 1989  
Opening Tuesday May 16, 6-8 PM

BRUCE NAUMAN

August 24, 1989

LIBRARY

AUG 03 1990

LOS ANGELES COUNTY  
MUSEUM OF ART

For Information Contact:  
Earl McGrath/Caroline Styne  
(213) 652-9850  
454 North Robertson Boulevard  
Los Angeles, California 90048

FOR IMMEDIATE RELEASEEARL McGRATH GALLERY - BRUCE NAUMAN/PRINTS

DATE OF EXHIBITION: September 12 - October 14, 1989

On Tuesday, September 12th, the Earl McGrath Gallery will open with a three-part exhibition of the complete graphic works of BRUCE NAUMAN.

Bruce Nauman, who graduated from U.C Davis in 1966 with an M.F.A., had his first one-man show in New York at the Leo Castelli Gallery in 1968. By 1972, at the age of 31, the L.A. County Museum of Art hosted a major retrospective exhibition of his works in conjunction with the Whitney Museum of American Art in New York, that traveled across the United States.

Much of his work, which spans from graphics and drawing, to sculpture, performance and video, feature experiments with the human body as a vehicle for art and art making, as well as a preoccupation with the written word and the multi-level aspects of language.

The prints included in this show, Part One, will cover Nauman's work from 1970 to 1973.

The dates for Parts Two and Three, covering the years from 1973 to 1980 and 1980 to present respectively, will be announced this Winter.

GALLERY HOURS: Tuesday through Saturday - 11:00 AM - 5:00 PM

OPENING RECEPTION: Tuesday, September 12 - 6:00 PM - 8:30 PM

NAUMAN, BRUCE



NAUMAN, BRUCE



BRUCE NAUMAN

October 26, 1989

For Information Contact:  
Earl McGrath/Caroline Styne  
(213) 652-9850  
454 North Robertson Boulevard  
Los Angeles, California 90048

**LIBRARY**  
NOV 01 1989  
LOS ANGELES COUNTY  
MUSEUM OF ART

FOR IMMEDIATE RELEASEEARL McGRATH GALLERY - BRUCE NAUMAN PART II/ PRINTS

DATE OF EXHIBITION: November 11 - December 14, 1989

On Saturday, November 11th, the Earl McGrath Gallery will open with the second of its three-part exhibition of the complete graphic works of BRUCE NAUMAN.

The prints included in this show, Part Two, will cover Nauman's work from 1974 to 1981.

The date for Part Three, covering the years from 1981 to the present, will be announced in the coming months.

GALLERY HOURS: Tuesday through Saturday - 11:00 AM - 5:00 PM

OPENING RECEPTION: Saturday, November 11 - 6:00 PM - 8:30 PM

Please refer to press release of August 24, 1989 enclosed.

August 24, 1989

For Information Contact:  
Earl McGrath/Caroline Styne  
(213) 652-9850  
454 North Robertson Boulevard  
Los Angeles, California 90048

FOR IMMEDIATE RELEASE

EARL McGRATH GALLERY - BRUCE NAUMAN/PRINTS

DATE OF EXHIBITION: September 12 - October 14, 1989

On Tuesday, September 12th, the Earl McGrath Gallery will open with a three-part exhibition of the complete graphic works of BRUCE NAUMAN.

Bruce Nauman, who graduated from U.C Davis in 1966 with an M.F.A., had his first one-man show in New York at the Leo Castelli Gallery in 1968. By 1972, at the age of 31, the L.A. County Museum of Art hosted a major retrospective exhibition of his works in conjunction with the Whitney Museum of American Art in New York, that traveled across the United States.

Much of his work, which spans from graphics and drawing, to sculpture, performance and video, feature experiments with the human body as a vehicle for art and art making, as well as a preoccupation with the written word and the multi-level aspects of language.

The prints included in this show, Part One, will cover Nauman's work from 1970 to 1973.

The dates for Parts Two and Three, covering the years from 1973 to 1980 and 1980 to present respectively, will be announced this Winter.

GALLERY HOURS: Tuesday through Saturday - 11:00 AM - 5:00 PM

OPENING RECEPTION: Tuesday, September 12 - 6:00 PM - 8:30 PM

PERFECT

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P E N C E  
G A L L E R Y

908 COLORADO AVENUE  
SANTA MONICA, CALIFORNIA

90401

(213) 393 · 0069

BRUCE  
NAUMAN  
— PRINTS

SEPTEMBER 16, 1989  
THROUGH  
OCTOBER 14, 1989

OPENING RECEPTION  
FRIDAY, SEPTEMBER 15, 1989  
6 UNTIL 8 PM

NAUMAN, BRUCE

P E N C E  
G A L L E R Y

PLEASE JOIN US

THURSDAY EVENING

SEPTEMBER 14, 1989

TO CELEBRATE THE OPENING EXHIBITIONS OF

BRUCE NAUMAN  
PRINTS

AND

JOHN MONTI  
SCULPTURE

AND

PRIVATE RECEPTION FOR JOHN MONTI

6 UNTIL 8

PENCE GALLERY  
908 COLORADO AVENUE  
SANTA MONICA, CALIFORNIA 90401

R.S.V.P. (213)393-0069

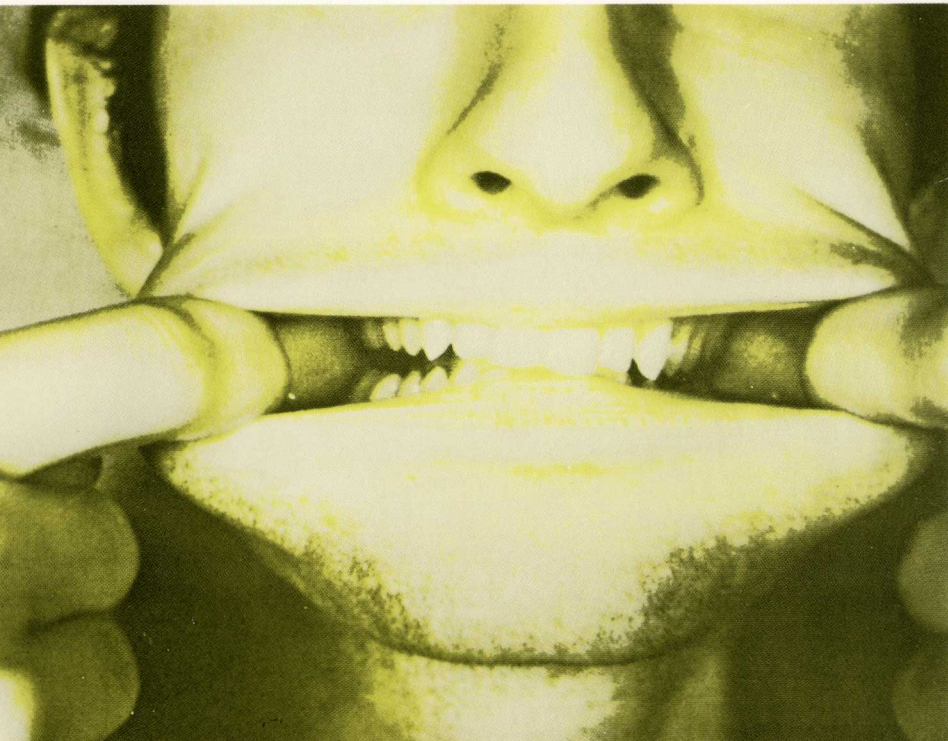
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S A N T A M O N I C A , C A L I F O R N I A 9 0 4 0 1  
2 1 3 / 3 9 3 . 0 0 6 9

THIS IS THE SILVER GROTTO  
YOU CANT HEAR ME  
THIS IS THE YELLOW GROTTO  
YOU CANT HURT ME  
*/ CAN SUCK YOU DRY*

61  
**Bruce  
Nauman**

**Prints  
1970-89**





[illegible]

SHADOW PUPPETS  
AND  
INSTRUCTED MIME  
ONE HEAD

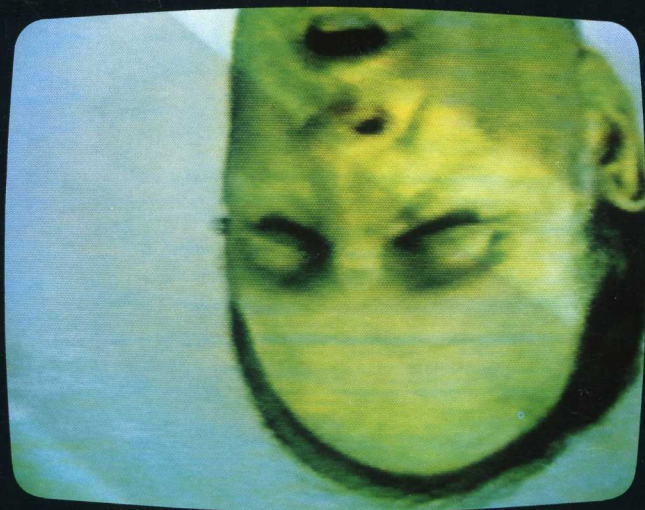
BRUCE NAUMAN

1991

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## Bruce Nauman - de complete grafiek en sculpturen uit Nederlands bezit

Het is niet de eerste keer dat Museum Boymans-van Beuningen aandacht besteedt aan Bruce Nauman.

Als één van de baanbrekende kunstenaars van zijn generatie, behoorde hij samen met Andy Warhol, Claes Oldenburg, Walter De Maria en Joseph Beuys tot de vijf kunstenaars, die Wim Beeren in zijn aankoopbeleid, begin jaren '80, centraal stelde.

Daarnaast vond in 1986 een grote overzichtstentoonstelling van Naumans tekeningen plaats.

In de expositie die thans in het museum te zien is, treedt een ander facet van Naumans veelzijdige kunstenaarschap op de voorgrond.

De tentoonstelling, samengesteld uit de collectie van een Amerikaanse particuliere verzamelaar, omvat de complete grafiek. Alleen in Museum Boymans is deze reizende expositie uitgebreid met een twaalfstal sculpturen uit Nederlands bezit en worden een groot aantal videobanden permanent getoond.

Eind jaren '60 baarde Bruce Nauman (Fort Wayne, Texas 1941) opzien met zijn 'Self Portrait as a Fountain' (1967), een fotowerk waarin de kunstenaar zich liet portretteren, terwijl hij een straaltje water in een fraaie boogvorm uit zijn mond perste. De gebaande wegen van de



Clear Vision, 1973

beeldende kunst achter zich latend, stelde Nauman zich de vraag naar de betekenis van kunst en het kunstenaarschap. In plaats van de geijkte materialen diende o.a. het eigen lichaam als plastisch materiaal. Zo 'boetseerde' Nauman, duwend, trekkend en knijpend,

zijn eigen gelaat tot anonieme tronies. Een portfolio met vijf zeefdrukken van zijn vervormde mondpartij (1970) vormt het begin van de tentoonstelling, die met 69 prenten de complete grafiek uit de periode 1970-1989 beslaat. Vergeleken met de tekeningen is het aantal prenten veel beperkter. Beide media hebben dan ook een verschillende betekenis voor Nauman. Terwijl tekenen voor hem een vorm van denken is en de meeste tekeningen in relatie staan tot een ander, al dan niet uitgevoerd kunstwerk, nemen de prenten een meer zelfstandige plaats in zijn oeuvre in. Nauman maakt meestal meerdere prenten tegelijk, in nauwe samenwerking met de drukker. Tussen de verschillende series ligt soms een periode van jaren. Die tussenpozen maken dat Nauman bij elke nieuwe serie de technische aspecten opnieuw moet veroveren, een door hem vaak als moeizaam ervaren proces, dat iedere routinematigheid uitsluit. Wat betreft de techniek gaat zijn voorkeur uit naar de lithografie en de ets, waarbij het krachtige, expressieve handschrift in veel van zijn litho's sterk contrasteert met de stugge, schrale lijn in zijn droge naald etsen.

Ook wat betreft hun thematiek nemen de prenten een eigen plaats in. Vooral de taal vormt een terugkerend thema. 'Clear Vision' is de titel van een prent uit 1973, waaraan ook de tentoonstelling zijn naam ontleent. Het vlak tot aan de uiterste randen vullend, is de titel in krachtige kapitalen met vet krijt op de lithosteek aangebracht. De helderheid waarop de tekst zinspeelt, wordt in het beeld ondermijnd. Doordat de letters in spiegelbeeld staan, maar ook door de verdeling van zwart en wit laat de mededeling zich niet direct ontcijferen. Een geheel ander karakter heeft de prent 'Vision' uit hetzelfde jaar, waarin het met veel wit omgeven woord fragiel en helder uit het vlak naar voren treedt. Terwijl de ruimtelijke werking van 'Clear Vision' doet denken aan een in steen gebeitelde inscriptie, wordt in 'Vision' juist een illusie van immateriële ruimtelijkheid geschapen. In plaats van neutrale tekens, die een inhoudelijke mededeling overbrengen, zijn de letters en hun al dan niet spiegelbeeldige dispositie, zelf tot een betekenisvol beeld geworden. Inhoud en visuele verschijningsvorm staan echter in een

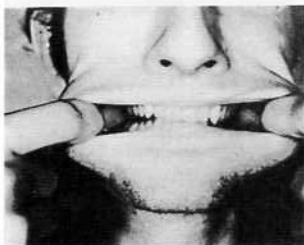
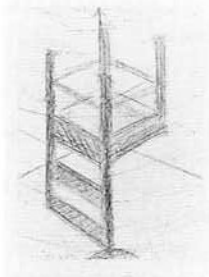
dubbelzinnige relatie, die beide van hun vanzelfsprekendheid berooft en een definitieve duiding onmogelijk maakt. Die gespannen relatie tussen het visuele beeld en de aard van de mededeling doet zich nog sterker voor wanneer de toeschouwer zelf lijkt te worden aangesproken. Staan in de litho 'Pay Attention' (1973) de onmiskenbaar esthetische kwaliteiten van het beeld op de voorgrond of dient de toeschouwer zich aangesproken te voelen door het agressieve 'Pay Attention Mother Fuckers' dat het spiegelschrift na ontcijfering prijsgeeft? Ook op andere niveaus roepen Naumans taalprenten vragen op. De betrouwbare stevigheid van het lettertype in de serie 'Perfect Door', 'Perfect Odor', 'Perfect Rodo', eveneens uit 1973, lijkt iedere discussie omtrent de aard van de mededeling in de kiem te willen smoren. Maar, kunnen wij ons bij een volmaakte deur nog iets eensluidends voorstellen, bij zoiets subjectiefs en onover-draagbaars als een geur wordt een dergelijke kwalificatie problematischer en wat betekent rodo meer dan de omkering van odor en een derde rangschikking van de letters d.o.o.r? In zijn omgang met de taal is

Bruce Nauman op zoek naar momenten waarop de taal als communicatiemiddel begint te falen. Op dat moment, wanneer een woord of mededeling zijn neutrale vanzelfsprekendheid verliest, worden plotseling ook andere aspecten betekenisvol en krijgen de klank en het visuele beeld een poëtische lading. Manoeuvrerend tussen het overduidelijke enerzijds, het volstrekt duistere anderzijds, gaat het Nauman om de wijze waarop het bekende en het onbekende elkaar treffen zodat nieuwe, nog niet gedefinieerde betekenissen

levensvatbaar worden. Soms bereikt Nauman dat door een symbiose van twee woorden die uit elkaar voort lijken te komen, zoals in de litho's 'Raw-War' (1971) en 'Eat-Death' (1973). Deze laatste tekst keert ook terug in een neonwerk uit 1972 uit het Stedelijk Museum in Amsterdam. Het schrille, verontrustende woordpaar wordt gepresenteerd in het meedogenloze ritme van de aan en uitspringende neonreclame. Geïnteresseerd als Nauman is in de vele conventies die de communicatie en het menselijk



Unitef, 1978



gedrag in zijn totaliteit bepalen, vormt naast de taal ook de waarneming en de fysieke ervaring van ruimte een belangrijk thema in zijn oeuvre. Op een heel onverwachte wijze maakt Nauman ruimte ervaarbaar in twee vroege sculpturen die Geert-Jan Visser in bruikleen heeft gegeven aan het Museum Kröller Müller. In 'Platform Made Up of the Space between Two Rectilinear Boxes' (1966) en 'Space under My Chair' (1968) wordt niet de ruimte zichtbaar die door de genoemde voorwerpen in beslag genomen wordt, maar de lege, voor de ervaring non-existente ruimte daartussen. Zoals C.H. van Winkel in zijn artikel over Naumans werk in Nederlandse verzamelingen reeds aangaf (Museumjournaal nr.4, 1991) is Nauman vooral

met vroeg werk uit het eind van de jaren '60 en met sculptuur uit het eind van de jaren '70 in de Nederlandse musea vertegenwoordigd. In de periode daartussen maakte Nauman een aantal vaak met monitoren uitgeruste 'corridors', waarin een bevreemdende discrepantie heerste tussen de fysieke ervaring van de ruimte en de visuele waarneming. De claustrofobische situatie in deze smalle gangen vormt ook in 'Double Steel Cage Piece' (1974) uit de eigen collectie, een belangrijk aspect. De smalle ruimte tussen de beide stalen kooiconstructies is toegankelijk via een deur in de buitenste kooi. De nauwe gang biedt echter geen toegang tot de binnenste ruimte. De beperkte bewegingsvrijheid, die men fysiek ervaart, staat in groot contrast met het

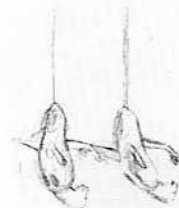
transparente karakter van de sculptuur. De tweede sculptuur uit het eigen bezit 'Studio Piece' dateert van vijf jaar later en staat in relatie tot een groep werken, geïnspireerd op de gigantische, ongelijkvloerse verkeerskruisingen bij Los Angeles. In een groot aantal tekeningen werkte Nauman zijn ideeën voor zwevende, zowel boven- als ondergronds geprojecteerde tunnels en ruimtes uit. In de sculpturen resulteerde dit ondermeer in een aantal cirkelconfiguraties, opgebouwd uit drie kolossale ringen van gekleurd fiberglass. In 'Untitled' (1978) uit het bezit van het Museum Kröller Müller rusten twee opstaande ringen, in een labiel evenwicht op een gele ring plat op de grond. De open, wigvormige binnenkant van de ringen is verrassend genoeg naar buiten gedraaid, waarbij de ruwe, onbewerkte binnenwanden het bijna sierlijke karakter van de kleurrijke constructie relativeren. Het schijnbaar improviserende en provisorische karakter wordt in 'Studio Piece' tot het uiterste doorgevoerd. De klaverbladvormige ring is opgebouwd uit de gipsen mallen, gebruikt voor de ringen van fiberglass, terwijl de zwevende, omge-

keerde piramidevorm daarboven, als model diende voor de 'Square Depressions', sculpturale modellen voor ingegraven, ruimtes. In een aantal prenten uit 1981 is het gegeven van de onderaardse tunnels te herkennen, zoals in de recente prenten ook andere motieven terugkeren: de naar beneden hangende stoel uit de zware, stalen South America-sculpturen, de poepende clown, Naumans navrante metafoor van de kunstenaar, en de ronddraaiende diervormen uit zijn carrousel-sculpturen. In 'Carousel' (1988) draaien de grijsgekleurde karkassen van een hert, een beer met een jong tussen de poten, een hond en een coyote, in een eindeloze cirkelbeweging rond. Het knarsen van de mechanisch aangedreven draaimolen en de schurende, slepende beweging van de aluminium afgietsels over de vloer, maken het afgrijselijke tafereel nog indringender. Nauman heeft voor zijn carrousel-sculpturen gebruik gemaakt van de plastic mallen, die gebruikt worden bij het opzetten van dieren. In deze sculptuur zijn de dierlijke gestalten in tact gelaten. Toen Nauman de mallen, na het gieten in aluminium, in losse delen op zijn atelier terugkeeg,

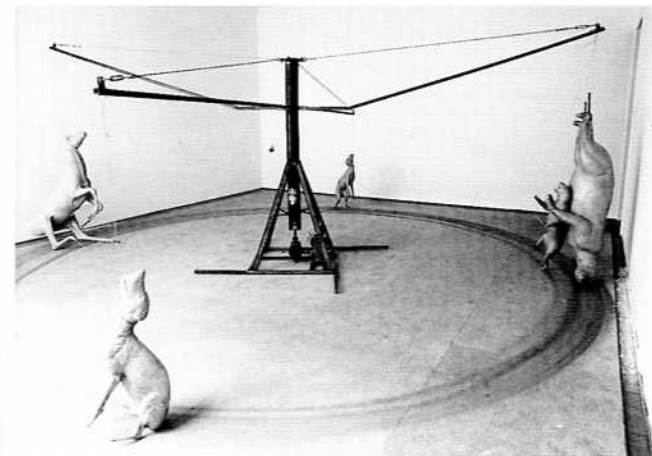
experimenteerde hij met het oneigenlijk samenvoegen van de diverse onderdelen. De mogelijkheden van verdergaande abstractie, die hij daarbij ontdekte, benutte hij in latere sculpturen en prenten. 'Carousel' uit de collectie van het Gemeentemuseum in Den Haag, is Naumans meest recente werk in een Nederlands museum. Van nog latere datum is de installatie 'Spinning Head' 1990 een bruikleen van de Antwerpse Galerie Ronny van de Velde, waarin een ronddraaiende, in was gegoten kop centraal staat. Angst, geweld en agressie zijn in het laatste werk terugkerende thema's. Minder dan bijvoorbeeld in de neonwerken uit de jaren '80, waaronder de hier getoonde multiple 'Double Poke

in the Eye', is er een tweespalt tussen deze thema's en de bijna vrolijke visuele verschijningsvorm van het werk. Rest een beklemming, die in zijn compromisloze intensiteit, de beschouwer niet onberoerd kan laten. H.d.M.

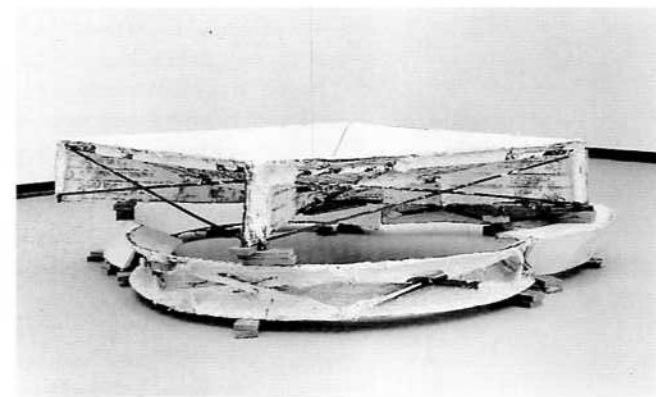
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Untitled, 1989-90

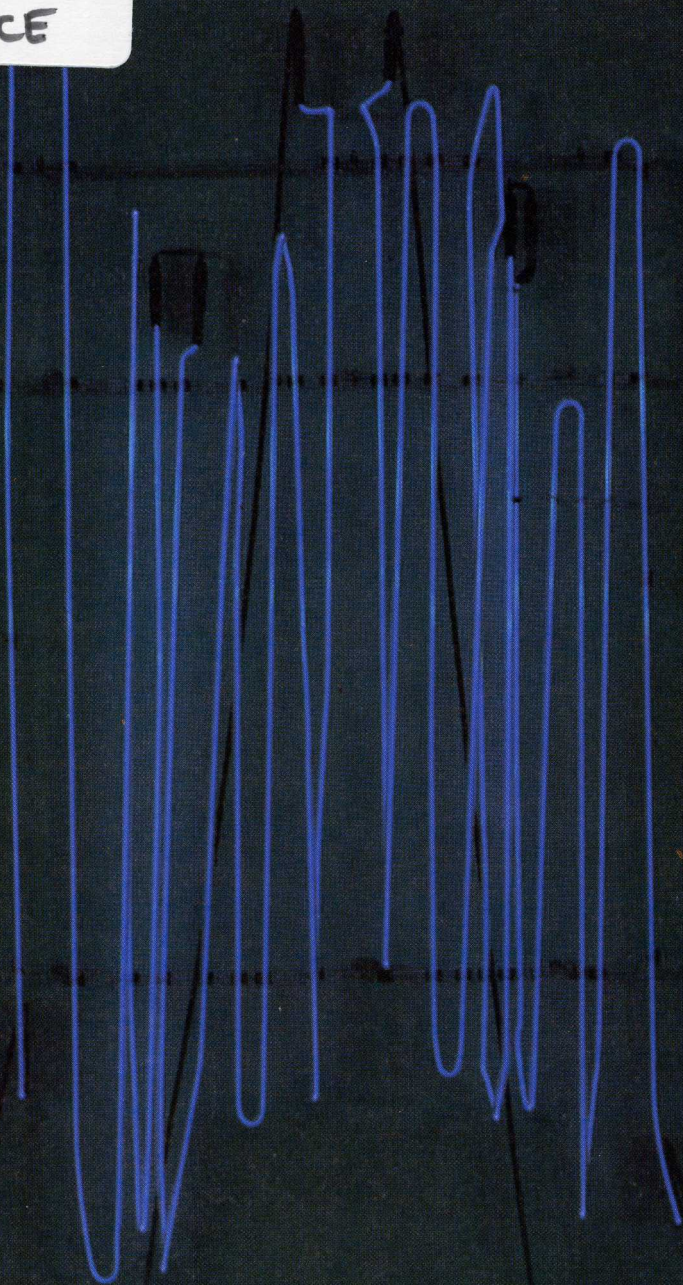


Carousel, 1988

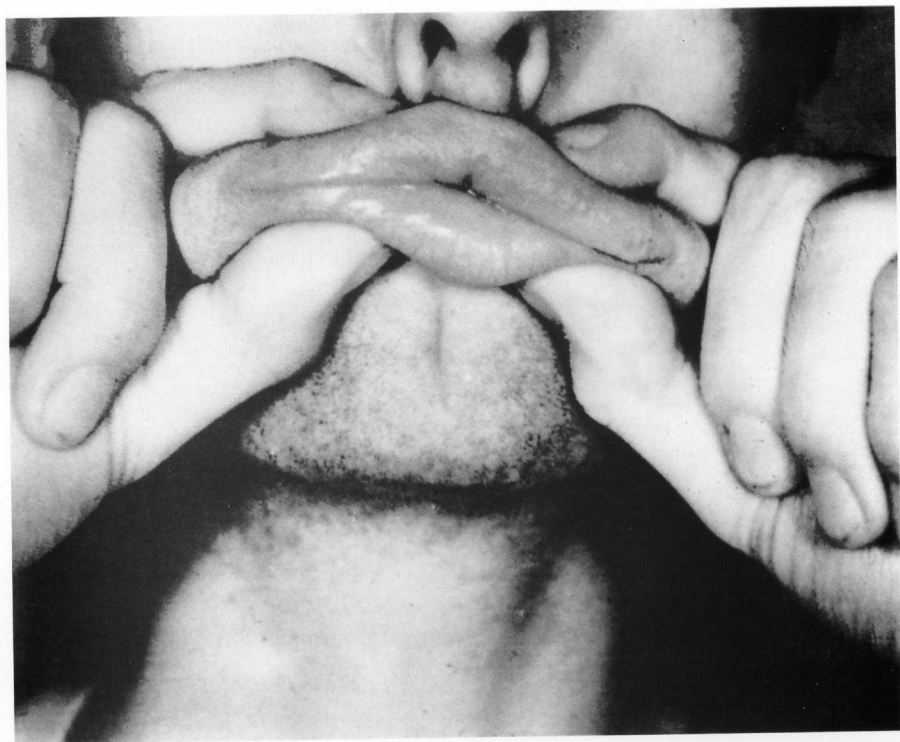




NAUMAN,  
BRUCE







**ICA**

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NAUMAN SERRA SONNIER

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OCTOBER 31 TO DECEMBER 5, 1992

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SUGGESTIONS FOR FURTHER READING

VANCOUVER ART GALLERY COLLECTION

Ammann, Jean-Christophe. "Wittgenstein and Nauman." *Bruce Nauman*. Basel: Kunsthalle and London: Whitechapel Art Gallery, 1986, pp. 21-29.

Bruggen, Coosje van. "Entrance, Entrapment, Exit." *Artforum*, Vol. 24, no. 10 (Summer 1986), pp. 88-98.

Sharp, Willoughby. "Bruce Nauman." *Avalanche*, No. 2 (Winter 1971), pp. 23-35.

Silverthorne, Jeanne, Patrick Rey, Rein Wolfs, Chris Dercon, and Robert Storr. "Bruce Nauman." *Parkett*, No. 10 (1986).

Tucker, Marcia and Jane Livingston. *Bruce Nauman Works from 1965 to 1972*. Los Angeles: Los Angeles County Museum of Art, 1972.

NOTES

1. Coosje van Bruggen, "Entrance, Entrapment, Exit," *Artforum*, vol. 24, no. 10 (Summer 1986), p. 95.
2. Bruce Nauman interviewed by Willoughby Sharp. "Nauman Interview," *Arts Magazine*, vol. 44, no. 5 (March 1970), p. 27.
3. Jean-Christophe Ammann, "Wittgenstein and Nauman," *Bruce Nauman* (Basel: Kunsthalle, and London: Whitechapel Art Gallery, 1986), p. 22.
4. Coosje van Bruggen, *opcit.*

Bruce Nauman



*Indoor/Outdoor*, 1972  
(Installed in Ian Davidson's West Vancouver home, 1973)  
Closed circuit television monitor, camera, microphone, amplifier  
Gift of Ian Davidson  
VAG 79.11



*Indoor/Outdoor*, 1972



I wasn't interested and I didn't want to present situations where people could have too much freedom to invent what they thought was going on. I wanted it to be my idea and I did not want people to invent the art.<sup>1</sup>

Bruce Nauman looks for meanings which are discovered on the level of somatic experience — not only with the mind but with the whole body. Using a seemingly endless range of media, he explores his attitude to the world and challenges the beliefs which inform much of our everyday perceptions of life.

Nauman was born in 1941 in Fort Wayne, Indiana, and studied art at the University of Wisconsin, Madison and the University of California, Davis. Early in his career, Nauman began to explore expression in the here and now. He eschewed representations of an always absent past by pursuing a factual, self-evident present. In many of his works he blocks or jams habitual modes of sensory experience to challenge the perceptions and position of the viewer. Nauman's work stimulates a spirit of inquiry with

...an attitude adopt[ed] to find things out — like turning things inside out to

see what they look like. It has to do with doing things that you don't particularly want to do, with putting yourself in unfamiliar situations, like following resistances to find out why you're resisting.<sup>2</sup>

Between 1970 and 1973, Nauman's ideas crystallized in a number of closed circuit video installations which address notions of public/private and accessible/inaccessible space. A project he conceived in 1972 was of a sealed, buried room with the interior visible only on a television monitor in an adjacent house. *Indoor/Outdoor*, commissioned in 1972 by architect Ian Davidson for his residence in West Vancouver also makes use of closed circuit video and sound to link spaces separated by a window.

*Indoor/Outdoor*, consisting of a television camera, microphone and amplifier, was originally located in Davidson's living room and garden. The picture on the video monitor is the view from immediately outside the living room window with sound reinforcing the work's real-time presentation. Yet Nauman is presenting the viewer with an awareness of space beyond the immediate and with *Indoor/Outdoor* he orchestrates our perceptual access to space. Even though the picture appears to correspond to the view from the window, the image on the monitor is in fact the reflection on the exterior of the window. The

viewer and the reflected exterior scene are often superimposed on the monitor, heightening the differences between two points of perception of the same subject. *Indoor/Outdoor* provides a structure to reveal differences between what one *knows* and what one *sees*.

Nauman's working notes often contain references to experimental principles found in mathematics or perceptual psychology. Looking for direct applications, however, is futile. Nauman intentionally mystifies his response when asked how he applies principles from other fields of research in his art. Each piece has to be examined individually in terms of its precise perceptual content. His works never exist in abstract space. "It is only through a background (context) that an event can be communicated as real (experienced)."<sup>3</sup>

Nauman's focus is on human activity, discovery, and the process of making art. He transforms things which are perceptually difficult, at least initially, into his art. Often he creates physical situations in which "the viewer is placed in the position of performer"<sup>4</sup> — as viewers of/performers in Nauman's works, we are forced into a heightened consciousness of both ourselves and our surroundings.

# Bruce Nauman

LA MINISTRA DE CULTURA

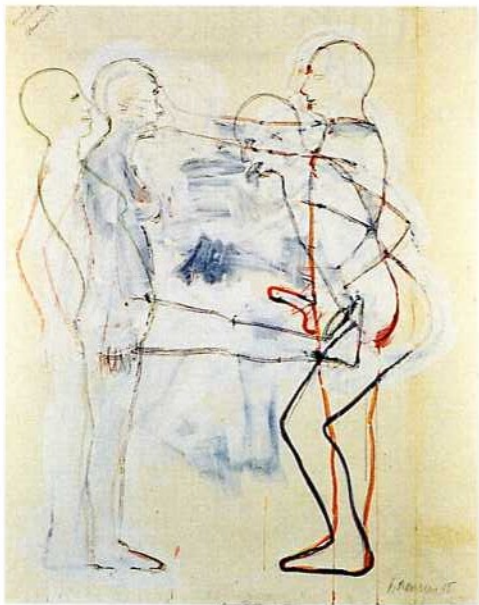
y en su nombre

la Directora del Museo Nacional Centro de Arte Reina Sofía  
se complace en invitarle a la inauguración de esta exposición,

el martes 30 de noviembre a las 19,30 horas, en el

Museo Nacional Centro de Arte Reina Sofía

Santa Isabel, 52. Madrid 1993



Crimen y castigo (Estudio para Punch y Judy), 1985

DECEMBER 11, 1993 – JANUARY 22, 1994

# BRUCE NAUMAN

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IN ASSOCIATION WITH SHOSHANA WAYNE GALLERY

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*You may think I am a mean thing but slow down what's your hurry.*

*Drawings by*

**Bruce Nauman & H.C. Westermann**

*at* Lawrence Markey

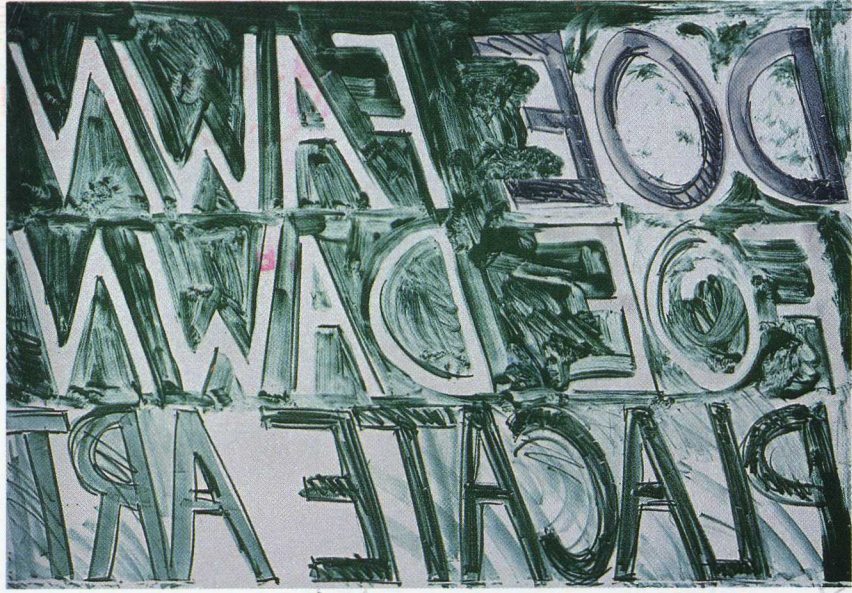
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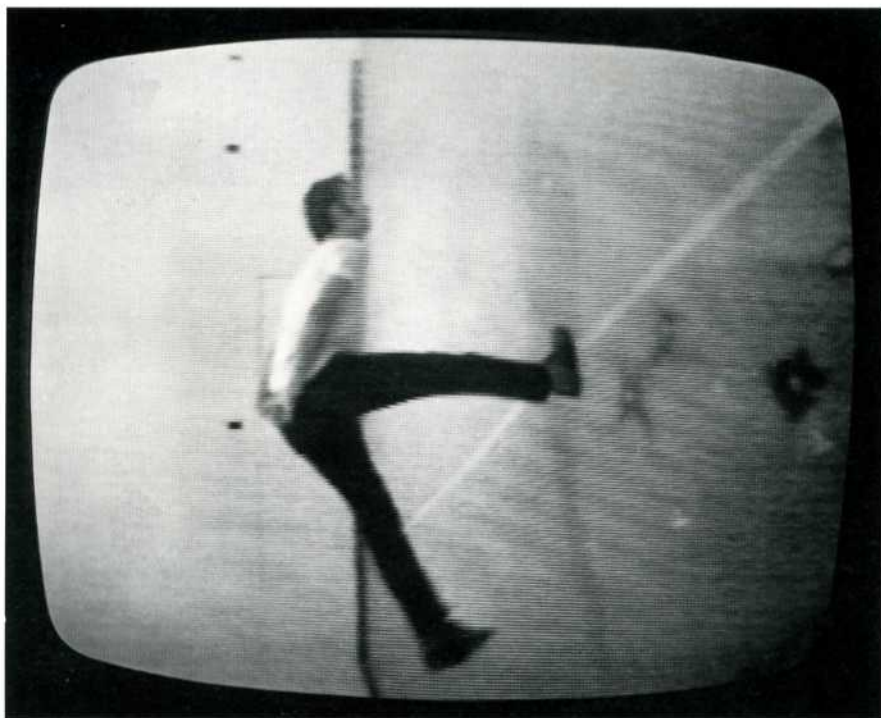
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*Bruce Nauman* was organized by the Walker Art Center, Minneapolis, in association with the Hirshhorn Museum and Sculpture Garden. Major support for the exhibition and its accompanying publications has been provided by the Lannan Foundation, The Bohen Foundation, the National Endowment for the Arts, and The Andy Warhol Foundation for the Visual Arts, Inc. The catalogue was made possible in part by a grant from the Andrew W. Mellon Foundation in support of Walker Art Center publications. Additional support for the exhibition in Washington, D.C., is provided by the Lannan Foundation and Mr. and Mrs. Robert Lehrman.



*Slow Angle Walk (Beckett Walk)*, 1968, video detail. Leo Castelli Gallery, New York.

ARTIST'S FILE

The Secretary of the Smithsonian Institution  
and

The Director of the Hirshhorn Museum and Sculpture Garden  
cordially invite you to the preview of the exhibition

# BRUCE NAUMAN

on Wednesday, November 2, 1994, from 6:30 to 8:30 p.m.  
Hirshhorn Museum and Sculpture Garden  
Independence Avenue at Seventh Street, SW  
Washington, D.C.

The exhibition runs through January 29, 1995.





Bruce Nauman, *Coffee Spilled Because the Cup Was Too Hot*, from "Eleven Color Photographs," 1966–67/1970. The Museum of Contemporary Art, Chicago; Gerald S. Elliott Collection.

## TALKS AND TOURS

### **Curator's Tour**

Friday, November 4, at 12 noon

Neal Benezra, the Hirshhorn's Director of Public Programs/Chief Curator and co-curator of *Bruce Nauman*, leads an exhibition walk-through. Meet in the second-floor escalator lobby.

### **Schjeldahl on Nauman**

Sunday, December 4, at 4 p.m.

The Second Annual Mordes Lecture in Contemporary Art features the comments of New York-based art critic Peter Schjeldahl. The talk is part of a series sponsored by Dr. Marvin and Elayne Mordes of Baltimore. Seating is limited and on a first-come, first-served basis. Ring Auditorium.

### **Against the Grain: Bourgeois and Nauman—A Dialogue with the Curators**

Tuesday, December 6, at 8 p.m.

In a cooperative program occasioned by concurrent exhibitions at two museums, Neal Benezra of the Hirshhorn and Terrie Sultan of the Corcoran Gallery of Art present a slide-illustrated discussion on the diverse works of Bruce Nauman and sculptor Louise Bourgeois (b. 1911), who is the subject of a ten-year survey at the Corcoran. Corcoran Gallery auditorium, 17th St. and New York Ave., NW. Call 202-347-3601 for ticket prices (code SP106-L).

### **Nauman Then and Now**

Sunday, January 15, 3–5 p.m.

Moderated by exhibition co-organizer Neal Benezra, this roundtable explores the broad picture of Nauman's achievement. Perspectives are offered by author and independent

curator Jane Livingston of Washington, D.C., and director Marcia Tucker of the New Museum of Contemporary Art in New York, who together co-curated Nauman's 1972 retrospective seen in Los Angeles and New York. Joining the discussion is art critic Peter Plagens of *Newsweek*, who knew Nauman in California early in the artist's career.

### **In the Galleries**

Beginning November 3, docents lead visitors through the exhibition. Tuesdays, 1 p.m.; Wednesdays and Thursdays, 11 a.m. Meet at the Information Desk. In addition, visitors have an opportunity to talk about Nauman's art with museum educators in the exhibition on Saturdays from 12:30 to 3 p.m. and at unscheduled times during the week. This project is supported by a grant from the Smithsonian's Educational Outreach Fund.

## **20TH CENTURY CONSORT**

Artistic director Christopher Kendall leads the Consort in three Nauman-inspired performances, each preceded by a lecture-discussion at 4:30 p.m. and followed by a reception. The Smithsonian Associates cosponsors the concerts. Individual tickets go on sale in October. Series tickets for the Consort's six concerts in 1994-95 (code 932-404) are also available. Call 202-357-3030 for ticket prices. Programs are subject to change. Ring Auditorium.

### **Making Contact**

Saturday, November 5, at 5:30 p.m.

Nauman's notion of art as process is reflected in Karl Heinz Stockhausen's *Kontakt*. Also presented is Nicholas Maw's smoothly expressive *La Vita Nuova*.

### **Paradox Lost**

Saturday, December 3, at 5:30 p.m.

Among other works, Jon Deak's *Sinister Tremors* and Paul Schoenfield's *Trio* parallel Nauman's interest in Dadaist irony and paradox.

### **Politics as Unusual**

Saturday, January 21, at 5:30 p.m.

An artistic response to events in the news, which is a growing concern in Nauman's work, characterizes diverse works by Vincent Plush, Robert Priest, and Robert Beaser.

## **YOUNG AT ART FAMILY PROGRAMS**

### **Hand Prints**

Saturday, November 19, 9:45 a.m.-12 noon

### **Making Puppets**

Saturday, December 10, 9:45 a.m.-12 noon

Nauman's *Hand Puppet*, 1990, is the focus of two family workshops for children ages six to nine accompanied by adults. In Hand Prints, children explore the hand motif in various artworks, sing songs, and create colorful handprint designs on T-shirts and wrapping paper. In Making Puppets, Emmy award-winning puppeteer Ingrid Crepeau conducts a puppet-making workshop with brightly colored foamy material. Space is limited. Call 202-357-3235 for reservations.

## **FILMS, VIDEOS, ETC.**

*In the Ring Auditorium:*

### **Four Artists**

Thursday, November 3, at 12 noon

### **Last Year in Marienbad**

Thursday, November 10 and 17, at 12 noon

## **Classic Avant-Garde Shorts**

Thursday, January 19, at 8 p.m.

Look for individual descriptions in the museum's calendar of events.

*In the Orientation Theater (lower level):*

## **Audiovisual Presentations on Nauman**

A 12-minute slide-tape overview of Nauman's work (adapted from a Walker Art Center production) and a video interview with him will alternate in continual presentations.

*In the exhibition (second floor):*

## **Performance (Slightly Crouched)**

This performance piece, which Nauman created in 1968, appears in the exhibition in the form of typed instructions. The actual performance will be enacted at posted times.

Hirshhorn Museum and Sculpture Garden, Smithsonian Institution  
Independence Avenue at Seventh Street, SW, Washington, D.C.  
Nearest Metro: L'Enfant Plaza (Smithsonian Museums exit)

Sign-language, oral, and cued interpreters are available for all programs on advance request. At least two weeks before the event, call the Hirshhorn's Education office at 202-357-3235 (TTY and voice).

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*Bruce Nauman was organized by the Walker Art Center, Minneapolis, in association with the Hirshhorn Museum and Sculpture Garden. Major support for the exhibition and its accompanying publications has been provided by the Lannan Foundation, The Bohen Foundation, the National Endowment for the Arts, and The Andy Warhol Foundation for the Visual Arts, Inc. The catalogue was made possible in part by a grant from the Andrew W. Mellon Foundation in support of Walker Art Center publications. Additional support for the exhibition in Washington, D.C., is provided by the Lannan Foundation and Mr. and Mrs. Robert Lehrman.*

# BRUCE NAUMAN

SELECTED PRINTS AND DRAWINGS

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**OSA FÖRE DEN 18 MARS**

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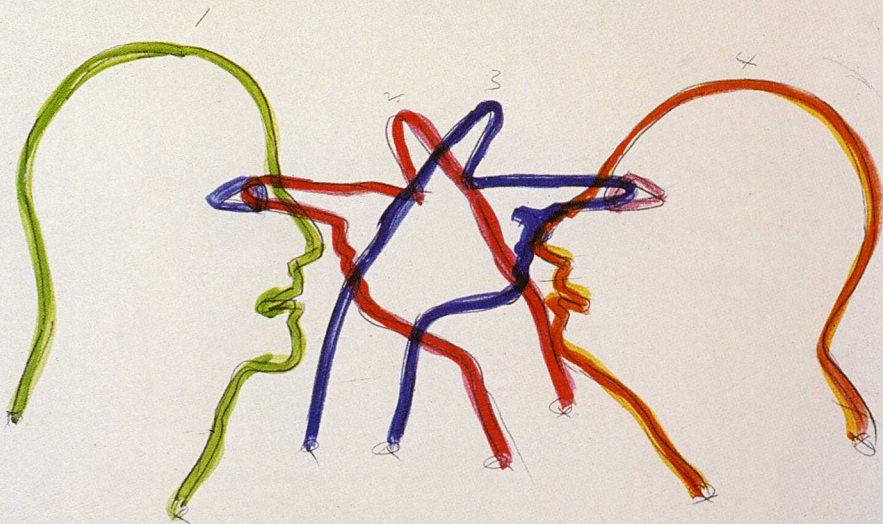
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# BRUCE NAUMAN

Double Poke in the eye I

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PARIAL  
TRVTH

*B. Nauman RTP. 46*



KUNSTMUSEUM  
WOLFSBURG  
FALLURB  
WAMUJAW



ATTENTION  
MOTHERFUCKERS  
ATTENTION  
MOTHERFUCKERS

You are kindly invited to attend the opening of the exhibition on Friday 23rd of May 1997 at 8 p.m.



**Bruce Nauman Image/Text 1966-1996:** Live-Taped Video Corridor, 1970; Going Around the Corner Piece, 1970; Indoor/Outdoor, 1972; Chambres d'Amis (Krefeld Piece), 1985; Violent Incident, 1986; No No New Museum, 1987; Raw Material - OK, OK, OK, 1990; Raw Material with Continuous Shift - OK, OK, OK, 1991; Raw Material with Continuous Shift - MMMM, 1991; Anthro/Socio (Rinde Facing Camera), 1991; Falls, Pratfalls and Sleights of Hand (Clean Version), 1993; Poke in the Eye/Nose/Ear, 1994; Shadow Puppets and Instructed Mime, 1990; Art Make-Up No. 1: White, 1967; Art Make-Up No. 2: Pink, 1967-68; Art Make-Up No. 3: Green, 1967-68; Art Make-Up No. 4: Black, 1967-68; Spinning Spheres, 1970; Consumate Mask of Rock, 1975; Get Out of My Mind, Get Out of This Room, 1968; Span, 1966; Bouncing Two Balls between the Floor and Ceiling with Changing Rhythms, 1967-68; Dance or Exercise on the Perimeter of a Square, 1967-68; Bouncing in the Corner, No. 1, 1968; Walking in an Exaggerated Manner Around the Perimeter of a Square, 1967-68; Playing a Note on the Violin While I Walk around the Studio, 1967-68; Slow Angle Walk (Beckett Walk), 1968; Stamping in the Studio, 1968; Walk with Contrapposto, 1968; Bouncing in the Corner, No. 2: Upside Down, 1969; Pacing Upside Down, 1969; Revolving Upside Down, 1969; Violin Tuned D E A D, 1969; Tony Sinking into the Floor, Face Up and Face Down, 1973; Gauze, 1969; Pulling Mouth, 1969; Lip Sync, 1969; None Sing Neon Sign, 1970; Raw War, 1970; Run from Fear, Fun from Rear, 1972; Human Nature / Life Death / Knows Doesn't Know, 1983; One Hundred Live and Die, 1984; Letter to Bill Allan: Three Well-Known Knots (Square Knot, Bowline, and Clove Hitch), 1967; Perfect Balance, 1990; Rinde Spinning 1992; Kunstmuseum Wolfsburg, 24.05.-28.09.1997



BRUCE NAUMAN  
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**Bruce Nauman**

**Mapping the Studio I (Fat Chance John Cage)**

**January 9–June 16, 2002**

Dia center for the arts

545 west 22nd street new york

**Opening reception January 9, 6–8 pm**

Funding for this exhibition has been provided by Lannan Foundation and the members of the Dia Art Council.



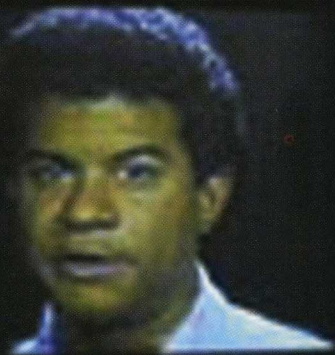




March 11, 12, 13 2005

# Digital & Video Art Fair <sup>2005</sup>

New York  
A Tribute to Bruce Nauman







Le Cabinet des estampes détient une quinzaine d'estampes et de livres de l'artiste américain Bruce Nauman (Fort Wayne/Indiana, 1941). Initiée en 1977 par Charles Goerg lors de l'achat des référentiels *Studies for Holograms*, cette collection a été développée au cours des dix dernières années avec, à l'esprit, la volonté de compléter les avoirs dans les collections publiques suisses. Aujourd'hui, les acquisitions genevoises – maintes fois rendues possibles grâce au soutien de mécènes privés – forment, associées aux planches en provenance du Kunstmuseum de Bâle, du Kunsthaus de Zurich et du Musée cantonal des Beaux-Arts de Lausanne, un ensemble représentatif du parcours de l'artiste dans les arts imprimés. Des livres publiés à la fin des années 60 aux récentes pointes sèches, en passant par les grandes lithographies des années 70, Nauman a eu recours à l'image multipliée à des moments toujours charnière de sa carrière. Le thème dominant de son œuvre – à savoir les rapports complexes entre le langage, le corps et l'espace – y est abordé sur un mode souvent expérimental. Dans *Help Me Hurt Me*, la dernière lithographie à être entrée au Cabinet des estampes, les mots prennent valeur, par la superposition des impressions et les oppositions de couleurs, de paroles contradictoires vociférées simultanément dans un espace clos et sans profondeur – des paroles qui, à peine exprimées, sont aussitôt annulées par l'imposition brutale du mot « Dead » [Mort] au centre de la feuille. Chaque image de Bruce Nauman est ainsi aussi bien à lire, à voir, qu'à vivre. (chch) □ A l'automne, la manifestation fera halte au Bündner Kunstmuseum de Coire. □ Illustrations: *Help Me Hurt Me* [Aide-moi Blesse-moi], 1975, lithographie, 91,4 × 129,5 cm; Genève, CdE (E 2005/7, don du Cercle des Estampes) | *Studies for Holograms* [Etudes pour hologrammes], 1970, 3 planches d'une suite de 5, sérigraphie, 66 × 66 cm (chacune); Genève, CdE (E 1977/85, 87 et 89, achat).





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# BRUCE NAUMAN

*Reception for the Artist*  
*Friday, March 6, 5 to 8*



97  
**BRUCE NAUMAN**  
**CINDY SHERMAN**  
**JOHN BOSKOVICH**

**SEP 16 - OCT 14**

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L A U R I E R U B I N G A L L E R Y



Untitled, 1994, 1 color lithograph, 30" x 40"







**Eliel, Carol**

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**From:** Kim Light/LightBox [lightbox@kimlightgallery.com]

**Sent:** Wednesday, January 30, 2008 9:52 AM

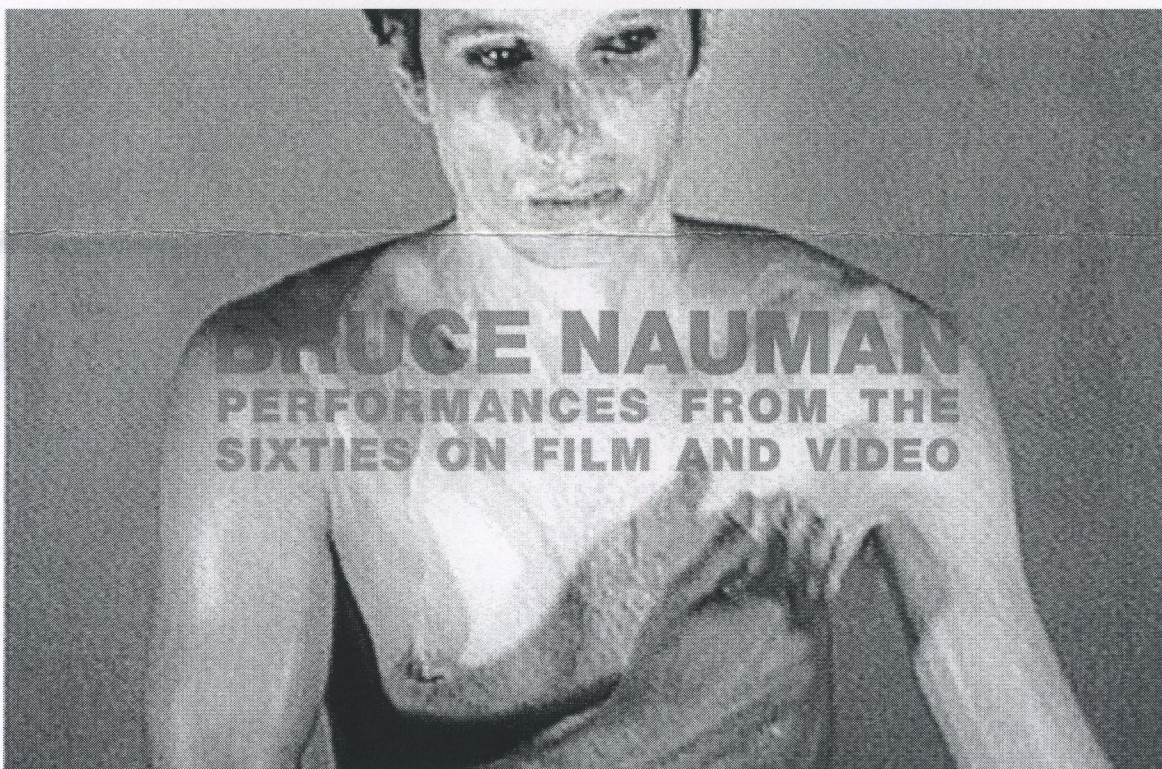
**To:** Eliel, Carol

**Subject:** Kim Light/LightBox presents Bruce Nauman: Performances from the 60's on Film and Video

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BRUCE NAUMAN  
PERFORMANCES FROM THE SIXTIES ON FILM AND VIDEO  
Curated by Fred Hoffman  
February 2 - March 1, 2008  
Reception: Saturday, February 2, 6-8pm

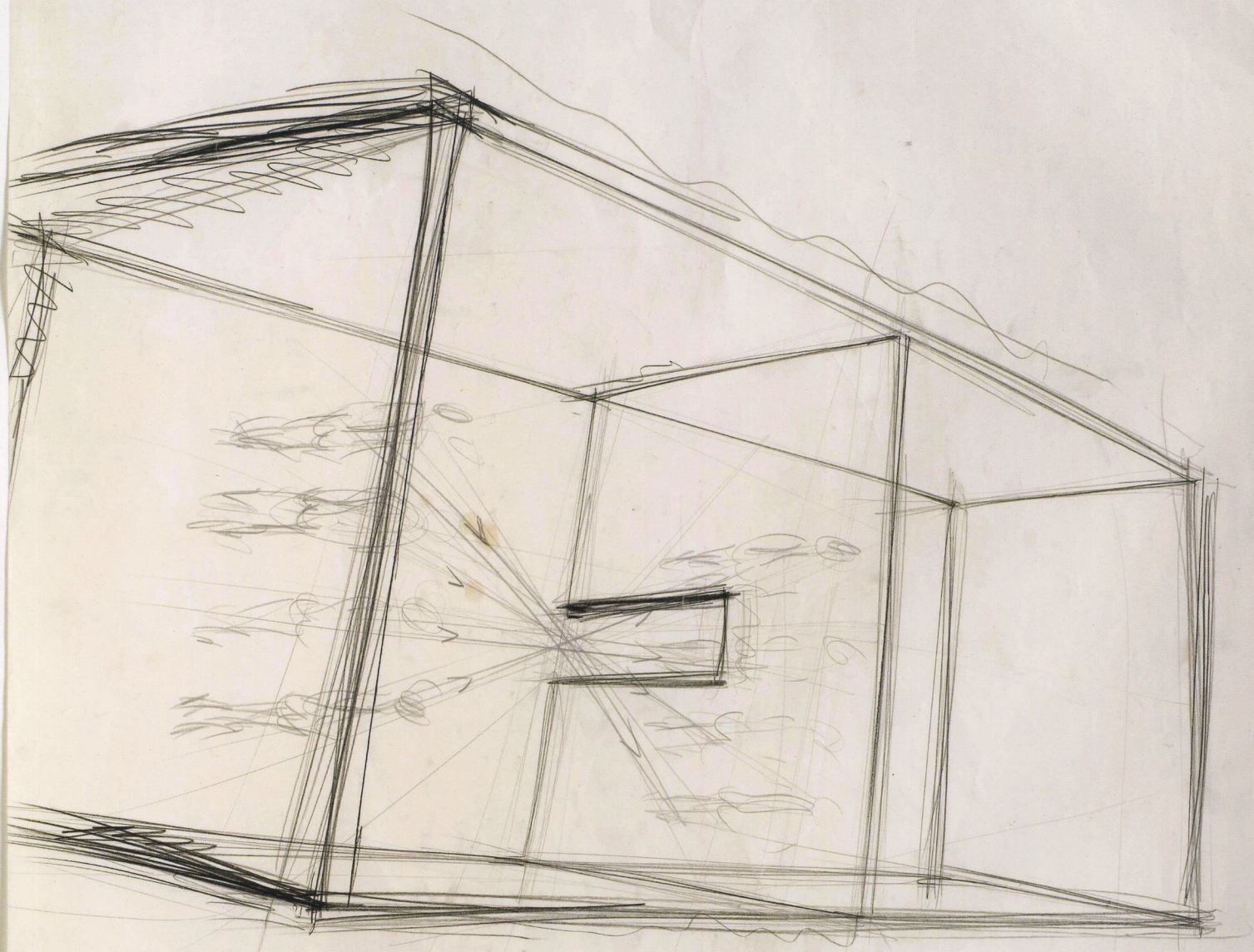
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project for image projection and displacement -







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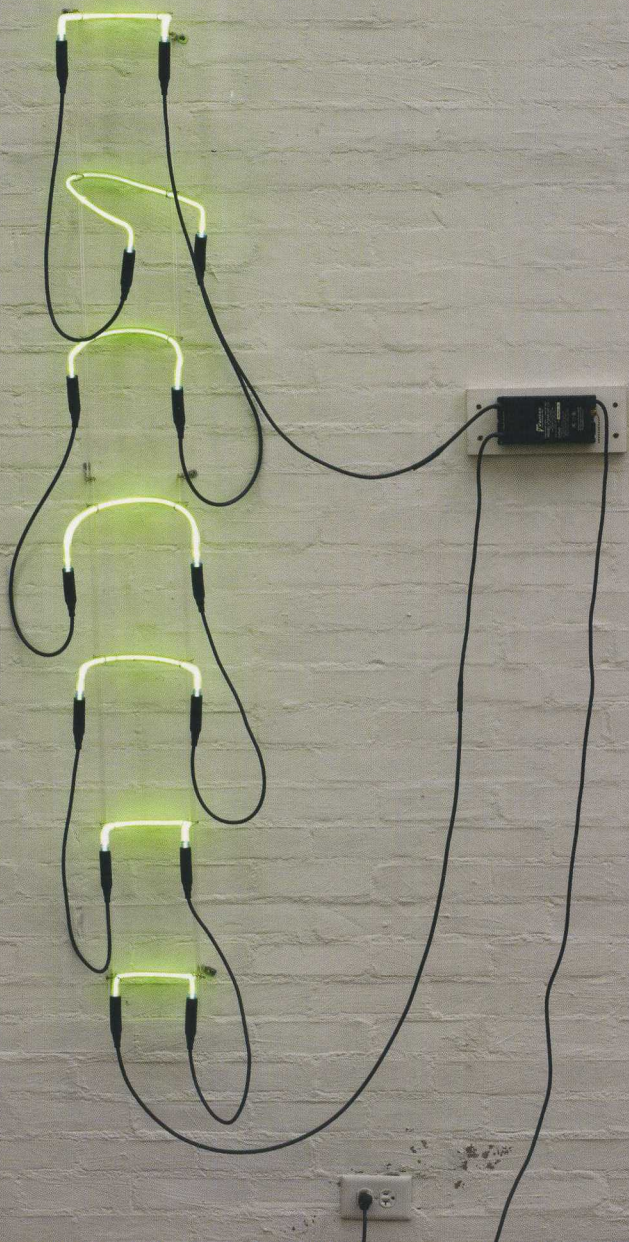
PRIDE  
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4' w x 5' h letters

NI

13 November 83



Bruce Nauman

*Neon Templates of the Left Half of My Body*

*Taken at Ten Inch Intervals, 1966*

Neon tubes, electrical wire, transformer, uranium glass rods  
and wall connectors, 70 x 9 x 6 inches

Philip Johnson Glass House Collection, New Canaan, Connecticut

Photography by Andy Romer Photography (2012), Courtesy of the Philip Johnson  
Glass House, National Trust for Historic Preservation

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5 East 73rd Street New York, NY 10021 Tel 212 570 1739

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